

To begin: Two paintings by Attila Richard Lukacs—*Call Michael* and *Like That* which are a perfect simulacrum of the universe of sacrificial violence and cold seduction.

1. Sacrificial Meditations

Call Michael is the painterly invocation of de Sade's Mass of the dead. Not traditional Catholic liturgy with its celebration of the sacrifice of Christ, but just the opposite. The "black mass" of the skinheads, where, just like in de Sade's imaginary kingdom of pleasure, all of the sacrificial signs are reversed. Candles for high mass stick out of asses, the eucharist is offered up by hands engaged in the pleasures of sado-masochism, hightops substitute for the traditional depictions of Christ's feet nailed to the cross, and even vestments are part of a sexual orgy which never ends. A fascinating, because so deeply disturbing, depiction then of a sacrificial burnout which always culminates in orgiastic excess.

Does this mean that Lukacs has simply reversed the black mass, substituting the obsessive rituals of sado-masochism for the public rituals of the Catholic ceremonial? Or can there be such a comfortable, and transgressive, slide between the Christian mass of the dead and the skinhead's black mass, because both perform exactly the same ceremonial function. Sacrificial acts for a "host" which has only a purely cynical presence, an empty act of remembrance for a sacrifice which never occurred. Is the skinhead parody of Catholic liturgy its fatal truth-sayer: that just as de Sade's dark kingdom of pleasure was the truth of Kant's peaceable kingdom of liberalism, does *Call Michael* represent the nothingness present at the heart of Christianity: its transmutation of the body into a cynical sign of a power which had only a purely symbolic presence? Or could it be that the Catholic mass of the dead is also a truth-sayer of the skinhead mythology: *Call Michael* as a holy act of sacrificial pleasure for the sacramentalization of young boys' bodies.

Thus, this is also a minotaur painting, a point of absolute degree-zero which can be so ambivalent in its interpretation because it represents that point of a fatal impossibility: the spectre of the loss, and violent recuperation, of symbolic exchange, which haunts the cold world of the code. Here, the liturgical signs of the Catholic mass can be so instantly, and devastatingly, recuperated by the skinheads because they always had only a purely cynical existence as symbols of a sacrifice which has only an imaginary existence. This painting, therefore, is less of a representation of sacrificial excess, than itself a fatal scene of sacrifice: a site for the cancellation of difference, and for the creation of a liquid slide between transgression and performance.

However, to state this is to nominate a larger truth: one that would take us beyond the mass of the dead, and its transgressive reenactment, to the possibility that the seductive rituals of sado-masochism are also the truth of Christianity. The upraised ass as an altar for high mass, the eucharist as the sacrificial symbol of the disciplined body, the constant fascination with visual edge of nudity and ceremonial robes. Here is announced the condensation of sado-masochism, beyond sexuality, into the pleasure of the code: the code of discipline, the code of veneration, the unbreakable code of ceremony. The moment when two thousand years of sacrificial renewal by Christianity finally discovers its animus in the excess, discharge, and extermination of the Skinhead's High Mass of the Dead. The spectacular scene of sacrificial burnout of Lukacs' *Call Michael*, therefore, as but the faithful mirror image of the sacrifice of Christ: a point of confirmation, not transgression. And equally, of course, this is also a ceremonial painting of skinheads as the last and best of all Christians. Just as Heidegger warned that opposites are always most deeply entangled, Lukacs' skinheads mutate into perfect Christians. Just because of the deep enucleation of their transgression within the rhetorical order of the body of Christ, they might well be viewed by a later age as priests of a new holy order, that is, as nostalgic reinvocations of Christianity in ruins. Consequently, the perfect appropriateness of the call to the Archangel Michael for a new (postmodern) mass of the dead populated, this time, with Saint Skinheads.

2. Cold Sadism

Like That is an unforgettable invocation of the rituals of sadism, or a perfect, because so nostalgic, reflection on the impossibility of sadism in the age of the disappearing body?

Lukacs' theatre of sadistic duties and pleasures is precise. Here are to be found all of the iconic visual signs: the classical setting, much like de Sade's Silling Castle with its imaginary architecture of sexual obsessions; the transposition of bodies into disciplined animals, this time saddled deer; in the right triptych, an emblematic scene of the ruins within framed by the inertness of classical art. And, of course, overlooking the theatre of sadistic delights is the famous monkey figure, both as artistic jester to society and mirror of the primitive nature of the ritual which unfolds below. An equivalence, then, between a Gothic aesthetic and the romantic figures of the costumed executioners who can, perhaps, be so recuperative of nostalgia because they play only in the old languages of discipline, punishment and pleasure.

If *Like That* has about it a purely nostalgic quality, it may be because this is already only a historical monument to the political reality of European enlightenment in ruins. If it is accurate to say with Nietzsche that Europe now lives out its dark destiny in the last days of rationalism as nothingness, this is also intimates that modern European experience was always fatally divided between an unmediated rationalism and romanticism. Rationalism because

Europe is the metaphysical centre of instrumentality without signification, and romanticism since twentieth century Europe has been a slaughter-house of resentment unleashed by any sustaining, and coherent, ethics. And so, *Like That* which actually paints the damaged subjectivity which follows from the nihilism of radically divided experience. Here, there can only be discipline as pleasure and sexuality as bondage because this is the psychological ruins which occupies the European simulacrum. A baronial room, deer antlers on the ceiling mirrored to infinity, bodies in sexual bondage: a perfectly nostalgic recuperation in the language of sexual disciplining of the European past. It is as if Nietzsche's reflections in *The Genealogy of Morals* had been inscribed in paint:

...this animal that rubbed itself raw against the bars of its cage as one tried to "tame" it; this depraved creature, racked with homesickness for the wild, who had to turn himself into an adventure, a torture chamber, an uncertain and dangerous wilderness—this fool, this yearning and desperate prisoner

became the inventor of the "bad conscience." But this began the gravest and uncanniest illness, from which humanity has not yet recovered, man's suffering of man, of himself. (Nietzsche, OGM, 85)

But if *Like That* can paint the cold seduction of the subjectivity in ruins foreseen by Nietzsche, that may be because sadism has already taken flight elsewhere. Abandoning its privileged relation with the sign of romanticism, and its associations with sexuality, discipline and bondage, postmodern sadism has to do with the disciplining of the disappearing body. A semio-sadism which, operating in the cool but immensely violent world of an operational simulation, functions at the level of an imminent transgression of the cynical sign. Sometimes exhibiting a fetishism for the sign, and then drifting off to amnesia on the question of the code, semio-sadism now knows only the delirious rules of the time after the orgy. A perfectly aesthetized sadism, then, for the cold dreams of digital creatures—half-meat, half-code—who desperately require a nostalgic reinvocation of the rituals of sexual sadism as a mise-en-scène for deflecting the eye from the disappearance of Nietzsche's "bad conscience," and its ~~missing words~~.

And so, *Like That*: not art as a representation of sacrifice, but as itself the scene of sacrificial violence. A degree-zero point for the violent cancellation of difference, where all the signs of fetishistic power mutate and dissolve into an empty combinatorial of cynical signs. Art as a minotaur figure, which can be so fascinating because it freely exchanges the opposing signs of victim and predator. A delirious art which, working the edge of the disappearance of sexual sadism in the sign-field of semio-sadism, approximates the dissolution and cancellation of the social field.

Crash Music

But why just a cynical sex and a sacrificial sex for the body in ruins?

Why not music in ruins too? Crash music. A cynical sound so intense, so much a spectral commodity, that like a dying red star it implodes with all of the dark density of a force field of pure inertia and pure speed, passing through all those drifting cyber-bodies. Crash music? That's music as a universal force field of sound which can be so seductive because of its fascinating logic of an always promised imminent reversibility: pure ecstasy/pure catastrophe. Music, then, with no past, no (determinate) meaning but perfectly defining, perfectly energizing, perfectly postmodern.

Crash music, then, for the body without organs, for sex without secretions, for flared eyes for the body telematic, for smells without rotting skin, for neon ears without skulls.

Music Rules

Like advertising, fashion and cinema before it, music rules today as a dominant ideogram of power. Not a reflection of a serious materialist power which emanates elsewhere and which precedes it, but a real ruling laboratory of the age of sacrificial power. We are living today in the triumphant, but really desperate, era of estheticized recommodification—the simulation age of designer subjectivities where the commodity-form most of all needs to be estheticized to ensure its endless circulation through the debris of seductive objects in consumer culture. Here, music as an empty force field through which all the fibrillated subjects pass lends a momentary coherency to a system of objects which always threatens to collapse in the direction of entropy and burnout.

No longer only a simulation, music is now the key code of the postmodern body as a war machine. If McLuhan was correct when he said that the mind is on its way to being exteriorized in technological society, then the function of music today is to trace out in sharp relief the metaphysics of postmodern subjectivity. Music, then, as a force field through which processed subjects pass, with its privileging of pure speed, of a sound approaching the velocity of light, with its vectoring of random subjects across a keyboard of uttered emotions, with its inscription of the codes of frenzy and desire onto the body without organs, and with its total promise of pure inertia when the sound switches off and all the dancing bodies collapse. It is how postmodern bodies speak to one another, how they collude, conspire and seduce one another. Here, the internal rhythms and grammatical codes of the war machine is transcribed into auditory codes which can only be seen by the ears and heard by the eyes. Panic music for the postmodern body as a war machine.

And so, the interesting question: What is the relationship between the inertial grammatical

codes of postmodern society as a war machine and the acoustical sounds of music? Not crash music so much as a representation en abyme of particular historical phases of culture, but as the real world of political economy. Crash music as a culture smasher, a culture cyclotron, in the age of crash economy. Which is to say not culture as a reflex of political economy, but society now as a reflex of key shifts in music theory and practice. Music rules in the quantum age, just because sound moves faster than the speed of light, thus quickly eclipsing history. Study music theory, then, as a laboratory of big transformations in power and economy. They will all have their punk period, their sampler phase, their house music era, their heavy metal economy, their rap aesthetics for the body commodified.

And how does music act as a laboratory of sacrificial power? In three key ways:

1. By its cultural code, where music serves to energize the dead and inert social field, replacing the history of the social body with a nostalgia for a romantic invocation of the culture sound.

2. By its method, where music as a force field activates the social in ruins when the energy is turned on, and then, when the energy ~~switches~~ flipped off, the imminent catastrophe which is always promised by postmodern culture takes its place as the sound fades away into the disintegration of time.

3. By its presence as a cynical sign, where the representational phase of music—the age of real musicians like the Rolling Stones—is only a nostalgic sign-post of that which has long ago ceased to exist: the age of power with a real referent, of capital under the sign of use value; and where if the real tactile bodies of musicians can disappear now into the simulational order of drum machines and samplers, that's because we are living now in the era of abuse value, where music is finally interesting only when it is cynical; i.e., as a total and empty sign of that which never was. David Bowie now takes this one step further. He lets audience memories be the songs. On his last tour, Sound Plus Vision, you could phone a 900 number and vote for the songs you wanted to hear when the Bowie reprise toured your city. Glasnost in the Bowie scene.

What Is The Velocity Of Music?

What is the speed of music? At what point does music red shift to ultrasonic velocity like all those spectral objects before it, break the sound barrier and then follow an immense curvature towards that point of an incredible sound density, where music can finally move at such violent speeds that it can no longer be heard, even by mutant membranes. The fatal point, that is, where music breaks the speed of light, and falls instantly into a deep and immense silence.

Maximalism, as the composer Steve Gibson notes, is the name of a new tendency in music today: entropy music—where, like early pioneers in jet aircraft technology, the aim is to evolve an improved eardrum for the mutant ear, a mutant membrane which can actually see the sound pressure of the velocity of music. Entropy music, then, as a dense configuration of sound-objects, each of which is pushed by sheer decibel strength to its ultimate pressure point, to that elusive point where music as a high velocity sound object breaks beyond the speed of light to shatter the old 2nd millennium ear drum, beyond 130 decibels like all those boom cars in Los Angeles.

Recently, the New York Times had this to say about boom cars: "Young people are converting cars into rolling radio stations by stuffing them with dozens of speakers, compact disc jukeboxes, and amplifiers capable of boozing rock and rap music at decibel levels powerful enough to rattle neighbour's windows, ruin their hearing and assault their captive audience."

Those who compete in sound competitions say the thump of a high-decibel stereo is addictive. You ask yourself, if 200 watts sounds good, what will 400 watts sound like. As one car boomer says: "I'm young and stupid, I guess."

Not really cars any longer, but entropic sound chambers where the body curls up at the edge of 400 watts of rap music, folds outwards against the pressure and runs finally at the edge of earth and sky. Sky-walking sound actually, mutating into a force field which thunders across the empty circulatory system of postmodern suburbs. And not drivers anymore, but sheer whooming scenes of sound intensity, filling up all the dead air with dead sound, and all those empty city dreams with booming brains.

And so, why the compulsive drive to immense volumes of sound? A technological compulsion towards bad infinity to fill up dead space? Or an implosion of sound to that point of intensity where silence begins? Or both? Boom cars as alternating scenes of violent silence, like the eye of a hurricane, and mobile strategies which overwhelm the menace of dead air in all those lonely cars with noise as pure force-field.

In This Wonderful World

In this wonderful world as we drift aimlessly across the mediascape, floating among the debris of all the seductive objects of desire, voyeurs in the cultural boutiques of which our bodies are only random and transitory terminal points, like Barthes' voyeurs or Benjamin's flaneurs in the magic kingdom of signs—where we see with our ears, we can finally know the terminal blast of music as our very own lost object of desire, the field across which are coded, tattooed and resignified in an endless circulation of spectral emotions of the soundscape.

But then, if music can be so endlessly seductive today, that's because it finally delivers on the catastrophe which has only always been promised by postmodern society. Music as interesting, therefore, only on its dark and impulsive side, in that impossible space where music prefigures our own dissolution into a spectral impulse in the circulatory system of the mediascape. Not by its content—words are only a mise-en-scène deflecting the ear from the violent aesthetics of pure sound-objects which prefigure the estheticization of our own bodies as consumed objects; and certainly not by the form of music—in the age of samplers, music composition is itself already a servomechanism of virtual technology. The fascination with music today lies, I think, in its violence as a force-field which scripts bodies analogically, codes emotions, processes designer subjectivities, and which rehearses our own existence as crash bodies, by its violent alternation as a panic scene of ecstasy and inertia.

Sounds appear from nowhere and decay rapidly. They move across the energy field of our

bodies, and then disappear. They have no real presence, only a virtual and analogical presence. Sounds without history and without referent.

Consider sampler music, where music is created through random appropriation of the static of the mediascape. A perfect model for the sampler self of postmodern society. Never really stabilized, never really localized, the sampler self is a transitory terminal point for fantasized histories, and fantasized identities. A trajectory of creative possibilities, with no history to inhibit its future, no encrusted identity to inhibit its desires, no bodily shape to undermine its contingency. Knowing no real because it is already only a simulation of hybridized memories, the sampler self marks an end to the lament for the lost order of history. Is the sampler self false consciousness? No, that would only be nostalgic. It's the real world of postmodern subjectivity. The sampler self is a bodily sound-object, the first identity prefigured by music technology. Like sampler music, the sampler self traces a great cultural arc, wrapping itself in the changing fashions of the mediascape, mutating to the mood of its environment, always metamorphosing as a point of excess and hysteria in its cultural space.

Anyway, sampler music works according to Barthes' rule of going beyond culture by going into it as deeply as possible, by "retreating ahead of culture." It works to undermine meaning, by volatilizing culture, by adding 3rd and 4th orders of meaning to cultural phenomena, by speeding up the media to their point of hysteria and collapse.

Crash music, then, for the postmodern body as a war machine.

Michael Jackson's Collapsing Nose

And anyway, what about Michael Jackson's collapsing nose?

Probably because he takes so seriously Franz Fanon's analysis of race as a purely accidental quality, Michael Jackson's image construct has gone for a complete make-over: bleached skin, retooled eyes, oxygen pumped organs, and a sculpted nose as cute and part as the young Diana Ross's. The earth-bound body of the smallest member of the Jackson 5 has disappeared and what has taken its place is a random image museum culled from Disney's Peter Pan.

There is one big problem though. Michael Jackson's nose is collapsing, actually deflating, as the surgically implanted cartilage wilts under the pressure of earthly gravitation. Probably because it was designed solely as an image construct for liquid proliferation across the mediascape, Jackson's humanoid nose has been quickly brought to ground by the G-forces of earthly space. The body recut and redesigned for immediate satellization in the real world of TV, the world's first living perfectly preserved body, begins to implode under the inertial drag of gravity waves. The collapsing nose, then, as a postmodern version of the return of the repressed, the exterminated body of the Jackson 5 returning as a fleshly memory to haunt the irreality of the cultural icon of Michael Jackson.

So then, one further transgression in the sacrifice of the Jackson body. Why not do away with the nose altogether, pump up the skin synthetically to a perfect transparency, energize the eyes to glistening flares, and find another media representation for those wonderful dancing legs? Which is, of course, exactly what the Jackson humanoid has done. In a recent press release out of MTV, Jackson has announced that he's now disappeared into a California Raisin commercial, an ad where a dancing raisin takes Michael's place in a perfect dance simulation. The collapsing nose, then as a prelude to Michael Jackson's disappearance into a California Raisin, just drying in the sun.

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IRAQ'S EXTRATERRITORIAL NETWORK TO ACQUIRE SOPHISTICATED WEAPONS

Funded by its supply of oil money, Iraq had an active program of acquisition of military technology. This program had two parts - an open and legitimate arms purchasing program and a covert acquisition effort.

The open acquisition of weapons and military hardware was through the market and supplied principally by the Soviet Union, a majority of Iraq, and by France.

However, for weapons of mass destruction and nuclear technology which Iraq was not authorized to obtain, it set up a clandestine network of a series of front companies.

These companies would identify the components of the technology required and acquire them secretly. This widespread network of companies was set up primarily in Europe with some of the front companies set up in the U.S. as well, for the acquisition of technology of military application.

INDUSTRIAL ESPIONAGE IN POST-INDUSTRIAL SOCIETY

Industrial espionage, the traditional term, or the more contemporary term, the illicit acquisition of intellectual property or proprietary information, is a growing problem.

If we look at the history of corporate security, it began in the post World War II period, with emphasis on the protection of secrets related to the defense of high technology industries against the espionage activities of the Soviet Union or the Eastern European countries. This concern for protection of secrets led to NATO regulations as well as regulations for the physical protection of intellectual property in different countries.

Currently, industrial espionage is a growing concern because we live in a world of truly global economic competition. Any company may infiltrate another's market. Second, as industrial production has changed in today's world, the intellectual component of a product is where its value lies. The price of the raw material or the cost of production do not determine the value as much as the intellectual component. For example, in areas of computers, software, pharmaceuticals, fine chemicals, electronics, and increasingly automobiles, the value of the finished product is dictated by microchips, the software, or the formulas.

It is the intellectual component that determines the value. Therefore there is fierce competition to get that vital information. When it is not possible to obtain the information legitimately, there is the

increasing velocity is also a factor. Speed is essential in taking new products to the market. A short lead can be immensely valuable.

Information is not possible to obtain the

SOJ1 BRIAN JENKINS [TEXT] BRUCE HOFFMAN [TEX] JOY LOS ANGELES [DESIGN]
EXTRATERRITORIAL & TRANSNATIONAL PSYCHO-INVASION OF SPACE

Terrorism's Terrorism generates fear. Terrorists thus psychologically violate the space we occupy, invade our space. The repercussions of this fear include, among other manifestations, a decline in domestic and international travel and the reluctance, born of this fear, to take various trips. The indiscriminate nature of terrorism, the fact that it can take up any space is a potent psychological weapon. Hence terrorism causes psychological intimidation: Of Space the impact of the civilian victims of terrorism on the evening T.V. news has been perhaps the terrorist's most powerful weapon.

POST-COLD WAR TERRORISM

Now will concern territorial claims. National and ethnic minorities will increasingly turn to violence to force their grievances on to the world's agenda. It is true that the P.L.O. or I.R.A. which serve as models for younger groups have not obtained their aims, yet their violence has attracted unparalleled attention. The publicity they have received has made their respective causes well known. Hence they seem to send the message that violence not diplomacy is the most effective vehicle to remind the world of a forgotten cause. As the bipolar world is loosening, territorial and ethnic disputes as well as religious enmities which have been suppressed or lain dormant because of the Cold War will have new opportunities to emerge, state their grievances and get world attention through acts of violence.

Since 1968 the United States has been the nation most targeted by terrorists. U.S. presence and interests in foreign countries have become targets of terrorists for both ideological and political reasons. But terrorists have aimed at U.S. targets or U.S. citizens because it is guaranteed to marshal the attention of the U.S. media, the world's most sophisticated, powerful, and well organized, on the terrorists and their cause.

ERRORISM AND IDEOLOGICAL SPACE

The phenomenon in the world today is that ideology is discredited not only in the Eastern but the Western block as

well. WHAT BROUGHT

DOWN THE BERLIN WALL

WAS NOT IDEOLOGY BUT

temptation to get it by illegitimate means. If you add to the business environment computers (which both provide tremendous capabilities and create new vulnerabilities that can be exploited), security cannot be limited to guarding doors. The concept of security must be expanded to include the defense of computers and telecommunications.

The issue is complicated by the philosophical differences. Many believe that intellectual property should not be protected, that ideas or information must flow freely. As a result, laws around the world are uneven - in some countries ~~State~~ and copyrights are well protected; in other countries, it is easy to duplicate products and steal ideas. We are approaching security in a post industrial society.

TRANSNATIONAL CORPORATE STRUCTURES

The easiest way to acquire a company or a significant share of the company. In the U.S. there are few restrictions about foreign ownership: U.S. companies can be owned by foreigners; information created in the U.S. can thus be delivered to foreign hands. On the other hand other countries have many restrictions against foreign ownership.

This new situation has created many complex areas. For example, there are national objectives seen in terms of protecting the economy, jobs, balance of trade etc. There are companies which are truly international, increasingly intertwined. It is an area which is fluid.

In 1969 there were 13 terrorist groups which were ideologically motivated tending mostly toward Marxism-Leninism. Only the P.L.O. was motivated by nationalism or separatism. In the past 20 years the number of terrorist groups has tripled. Today 74 groups are active. Among them 58 groups can be described as nationalist, separatist or irredentist, 12 groups are of a religious character and only 15 have an ideological bent. Among the latter the vast majority are in Latin America and some of these are laying down their arms and starting to negotiate with their governments. As for the German Red Army Faction, it is ignoring the East-West rapprochement and feels that the Soviets as well as the West have sold them out and continues its terrorist campaign. In the US foreign policy of the 1980's it was axiomatic to blame the Soviet Union for terrorism. People

like simple solutions, whereas the causes behind terrorism are social, economic and political. Last year the Soviet Union was the fifth most targeted country by terrorists. The Soviets have aided the terrorists to financial advantage. They have sold the terrorists arms and training for cash, for hard currency, not ideology. The German Red Army Faction which was supposed to be their client is really an independent German group which wants to be unfettered by the bonds of the superpowers. As for the East European countries they have supported terrorism and exported technology which could be used by terrorists, as for example Tchekoslovakia selling semtex plastic explosives to Libya, Syria, Iraq and Iran which have sponsored terrorism. It is believed that henceforth the Eastern block countries will have nothing to do with terrorism.

CONSTRUCTION OF SPACE WITH TERRORISM

Terrorism is effective tactically yet it is ineffective strategically. During the colonial era terrorism succeeded in creating territory (for example Israel) or reconstructing territory (getting the British out of Cyprus). Terrorism forced the colonial governments to negotiate. In the post colonial era the terrorists confront the might of the State - its police force, army, intelligence network even the corporate set-up. The concern of terrorists now is survival. They are unable to think long range planning. More than bringing down the state, they operate within a different space, that of the media. They are intent on rallying the masses via manipulation of mediatic space.

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End of the Bipolar World/

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In the future, terrorism will be increasingly connected with nationalist causes. Liberalization and democracy mean nothing when groups of people fight for the same space or the territory and both have legitimate claims to it. There is almost no solution for clashes over space or land. Certain artificial boundaries—frontiers set up during a legacy of the bipolar world—will be increasingly—and violently—questioned.

We've also seen in the post World War II era that increasingly armed conflicts are not between states or traditional armies clashing on the battlefield. Actually there are many conflicts today in many places

New Terrorist Weapons

In the past even if terrorists had access to nuclear weapons, there was nothing they could rationally threaten—their aims were limited. However seizing nuclear

weapons now would mean that a Soviet Republic could guarantee its sovereignty against the threat of being overpowered by the central authorities of the Soviet Union. There are cases of desertion by soldiers of the Red Army taking along sophisticated weapons. Such weapons

chaotic Emergence

and the actors are guerrilla armies, national liberation movements, terrorists, private militias, narcotics dealers, etc. Since 1945 there have been 106 major conflicts and only in 32 of these have traditional armed forces of two or more states clashed. At present there are 25 conflicts in 30 different parts of the world. None of these is a traditional war.

With the end of the bipolar world, therefore, warfare has become more unconventional and indiscriminate. As a result, increasingly civilians, not combatants or professional soldiers are becoming fair game. The death of civilians has publicity or shock

value. Hence more and more innocent people are killed throughout the world. In the context of weapons recently used, the so-called terrorist's weapon is more of a terror producing weapon because it doesn't target anything of military value but has important psychological repercussions. Again the victims are not military men and women, but civilians.

After the 1986 West Berlin discotheque bombing incident, the U.S. bombed Libya in retaliation and again the impact was on civilians. Innocent civilians are innocent civilians whether they are Libyans, Americans, Britons, Russians, etc.

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TERRORISM NOW

What does a national border mean? National sovereignty territorially relevant? Increasingly irrelevant. The global economy transcends national boundaries. The problems of pollution from the depletion of the ozone layer, the greenhouse effect are beyond the capacity of individual governments to solve. In that sense territory becomes irrelevant. As for the European Community, although national governments are still relevant, many aspects of sovereignty are delegated from individual nations to the European Council.

Paradoxically, while national boundaries are eroding, a powerful factor for which one will kill or die is territory. National borders are less important, yet the concept of territorial sovereignty is crucial. Witness what is happening in the Soviet Union, the Baltic Republics, the Caucasus, Armenia, Ukraine, Moldavia, in Western Europe, look at Northern Ireland, the Basque country, and Corsica. The separatist nationalist trend remains powerful; the traditional concept of a national territory (a piece of land with a folk) is alive and well.

TERRORISM NOW

Terrorism will persist in the world. The names of groups will change, the focus of violence will change, the phenomenon, political acts of violence will change, attention will shift to new sources of political violence will arise, in the Soviet Union, the Balkans and Yugoslavia. Over the next 5-10 years the Soviet Union will undergo radical transformation. It may disintegrate or it may move slowly to a loose federation of autonomous states—a process which will not necessarily be peaceful—there will be lots of pushing and shoving.

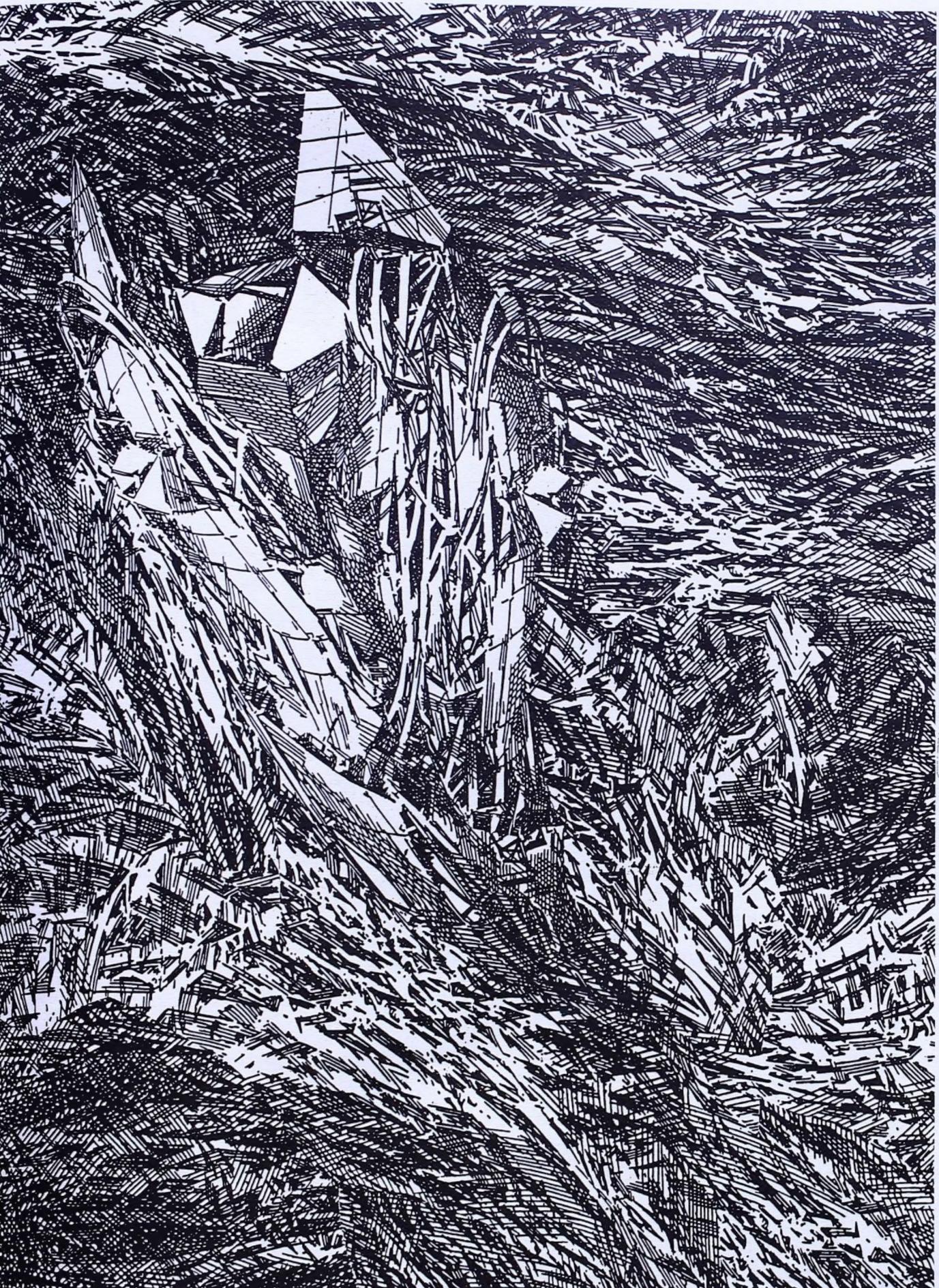
There are 800 ethnically distinct entities in the Soviet Union; there will not be 800 independent nations, so not everybody will be satisfied. On the contrary, there will be a great deal of frustration in a process that has already become violent as seen in the Armenia/Azerbaijan conflict. With nuclear weapons distributed in many of the republics, local violence becomes an issue of concern not only to the Soviet Union but also for the entire world.

CONCEPT OF NATIONAL TERRITORY AND TRANSNATIONAL ISSUES

The Spanish republic in exile during the second world war there were government in exile such as the Free French. Compared to these historical precedents, the recent example of Kuwait is not unique. What is unique is that Kuwait is not only a country but a major international business enterprise. Although hampered by the occupation of its territory, the government of Kuwait could still function as a business, in spite of the loss of its territorial base.

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Turbulence

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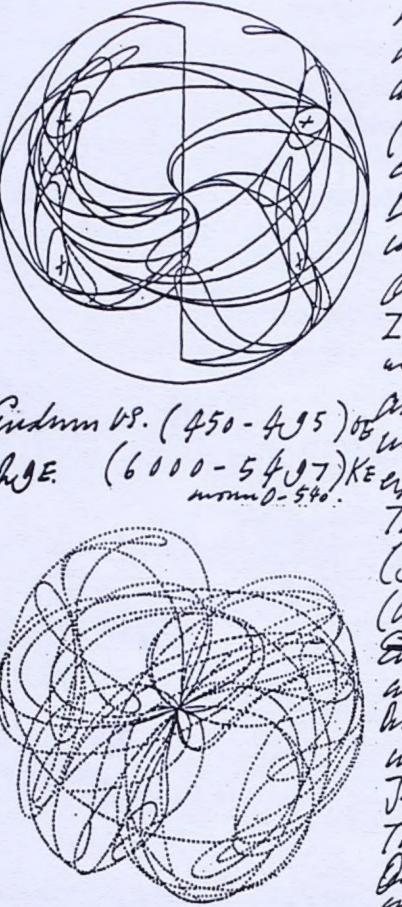


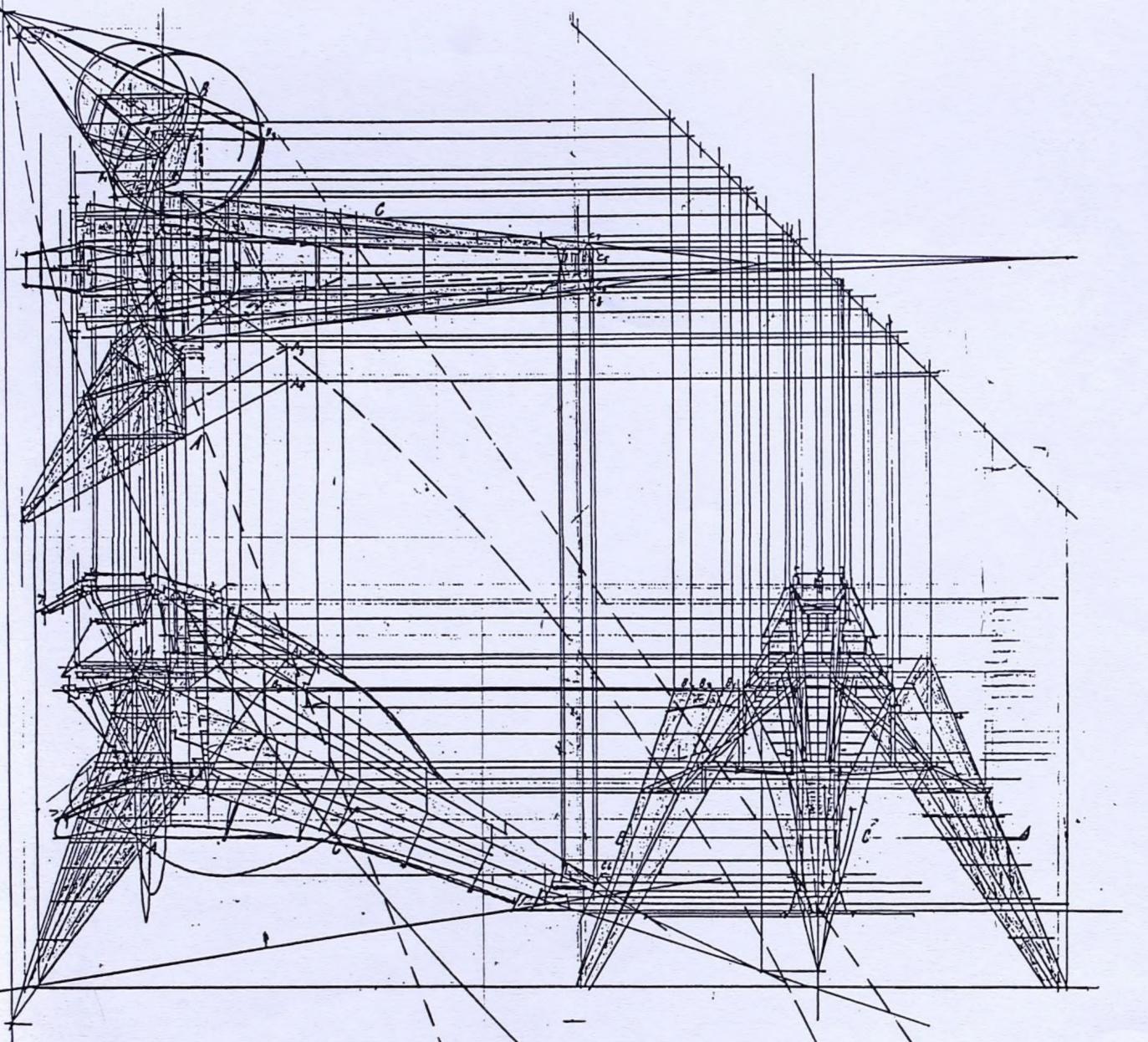
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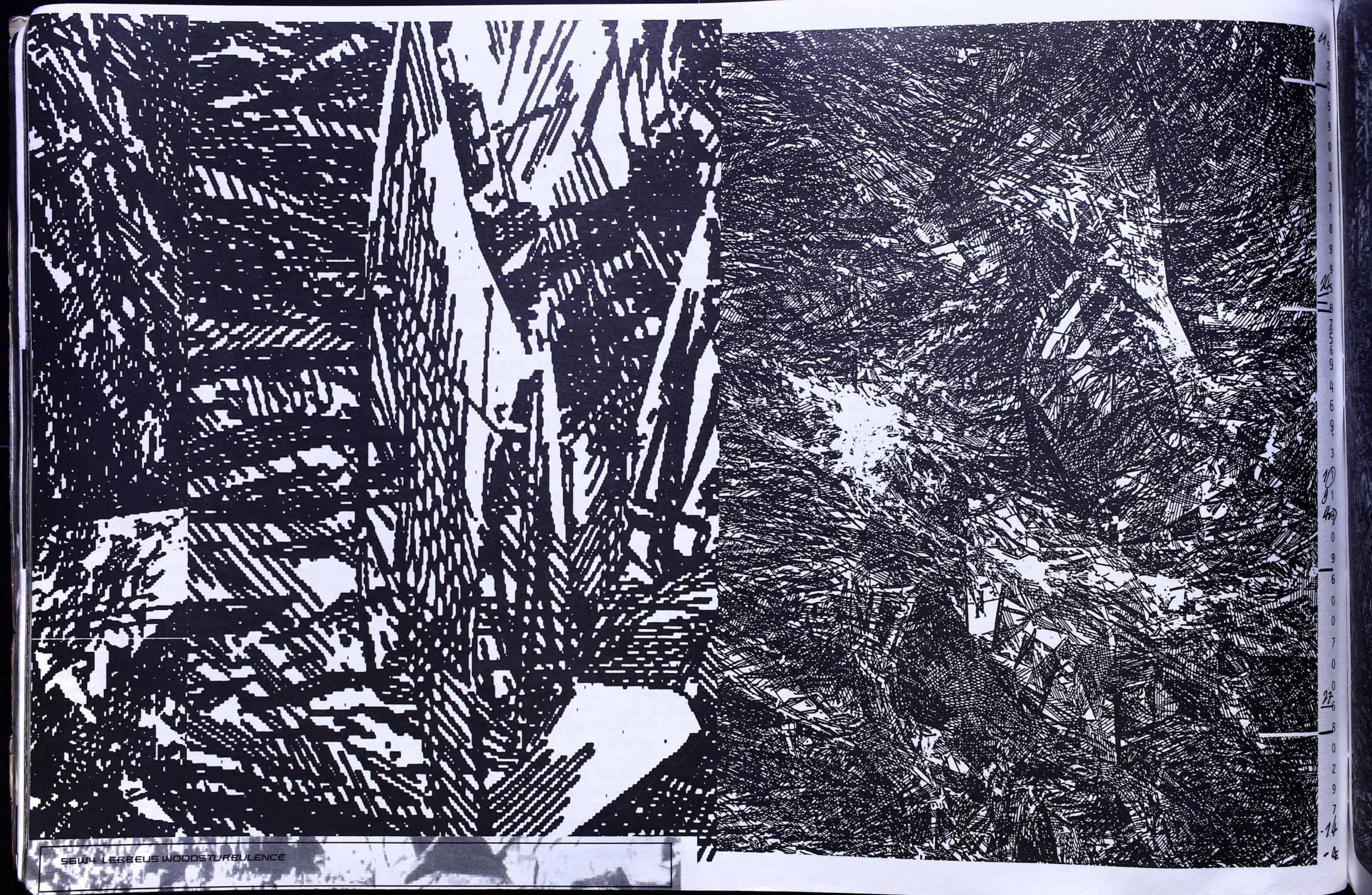




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SEW4 LEBEUS WOODSTURBULENCE



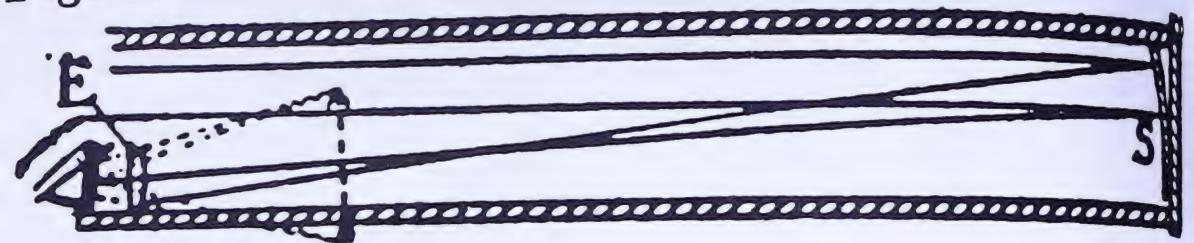
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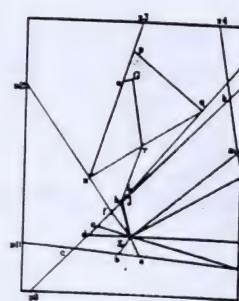
PM 1: Obstacles Architecture may be defined not by the form which determines it nor as determinant material or subject nor even by the processes or functions it fulfills. It may rather co-exist as a territory defined by a latitude and a longitude.

SHAYNE O'NEIL TERRITORIAL REFRAIN

Fig. 3.



TERRITORIAL REFRAIN

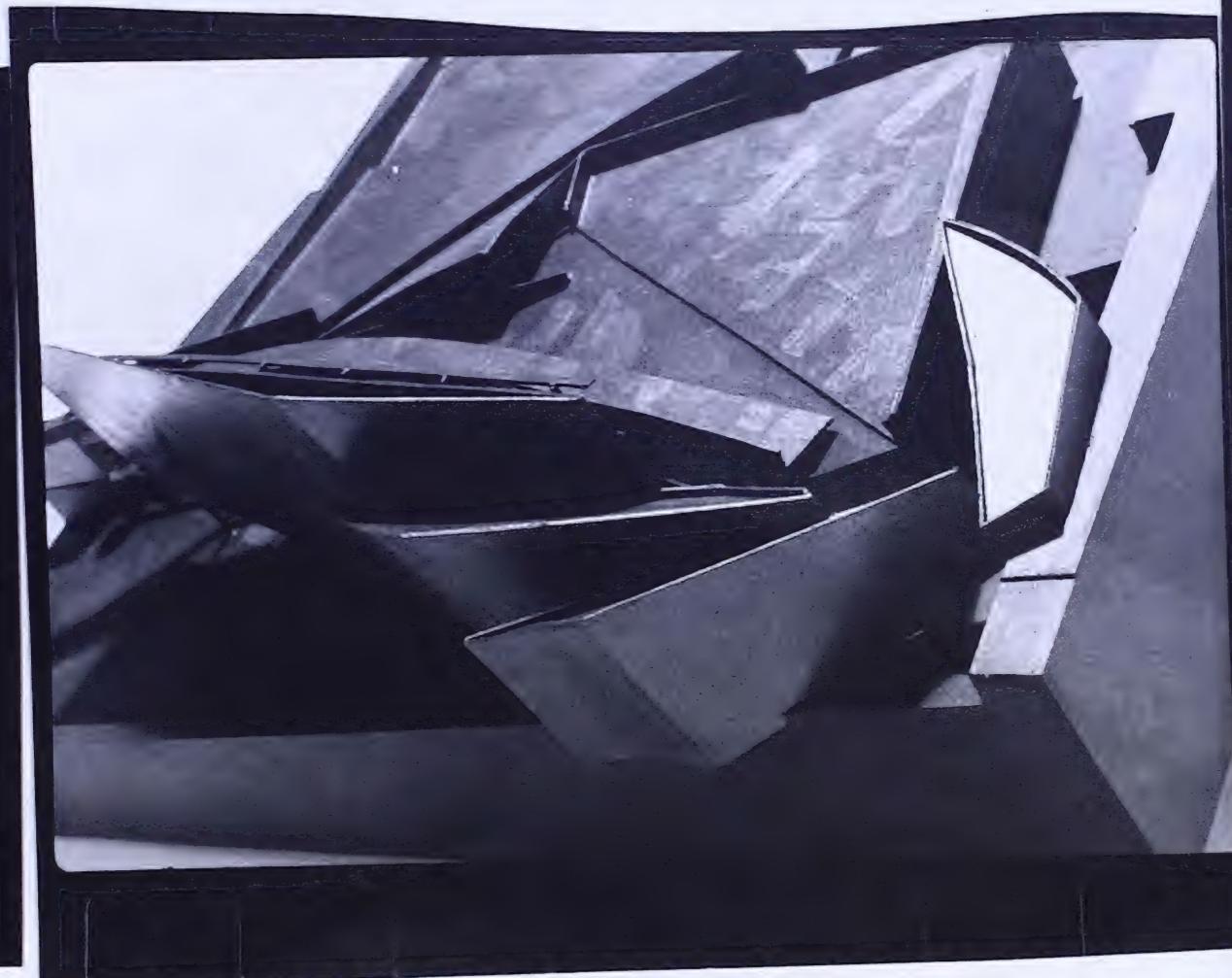


PM 2: Reflections Architecture becomes an intersection, an inter-assemblage of longitude and latitude. Latitude is composed of intensive parts identifying a capacity (program), while longitude isolates extensive parts specifying a relation (organization).



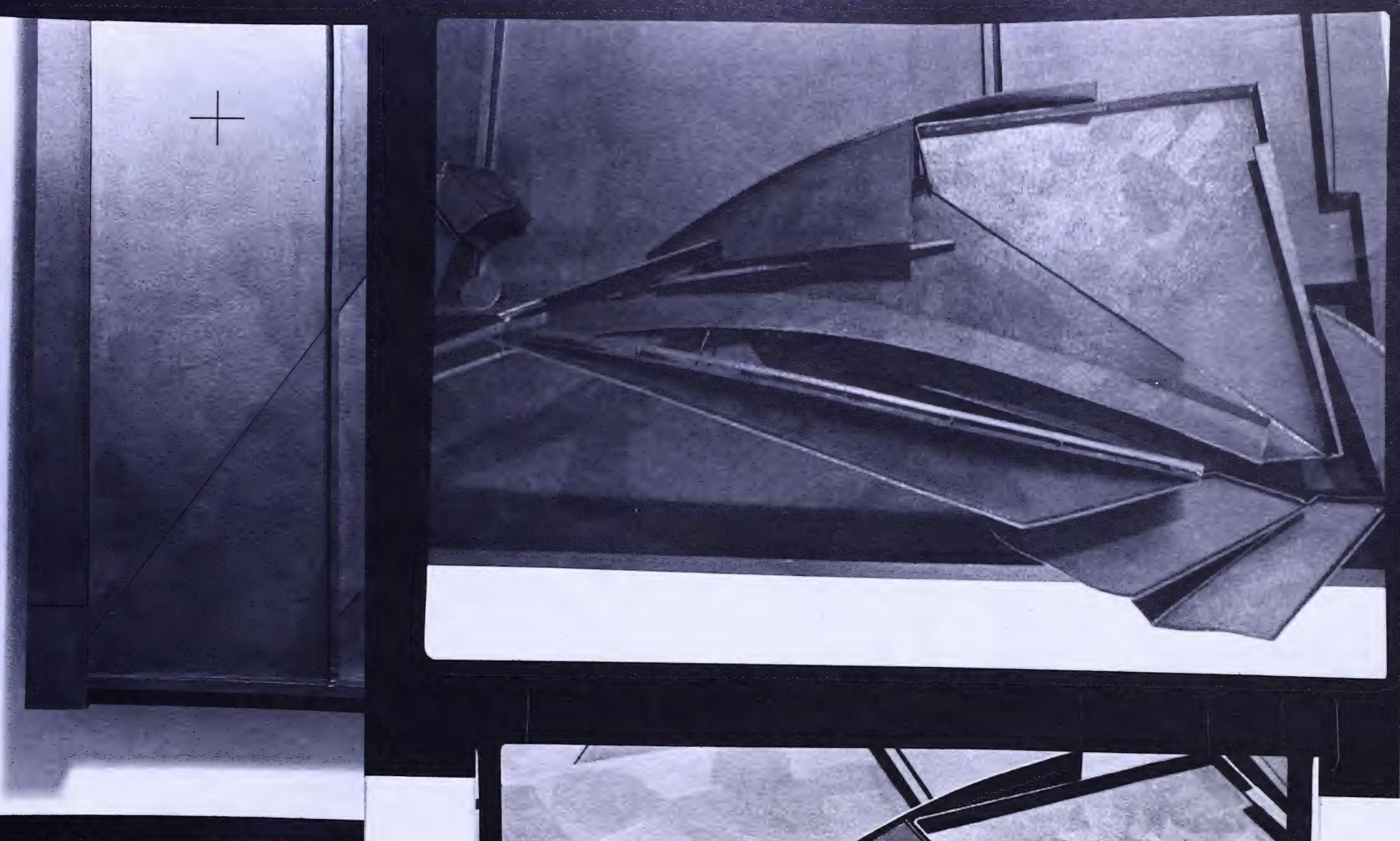
PM 3: *Closed Wedges/Sample Terrain* A plan(e) of organization or a concentration of territories.

PM 4: *Pruning* Architecture becomes aggregate, a grouping of disparate elements distinguished only through a degree of consistency making it possible to discern the components constituting the aggregate (discernability).



tude. Latitude
ts specifying a

5901N2 SHAYNE O'NEIL TERRITORIAL REPRIN



THIS PROJECT ("ABBUTMENTS") IS BOTH A SPATIAL & TECTONIC INVESTIGATION OF ARCHITECTURE'S CAPACITY TO DEFINE A "SITE" ADJACENT TO BUT NOT DETERMINED BY OTHER OPPPOSING TERRITORIAL PROGRAMMATIC FORMS. IN THIS PARTICULAR INSTANCE, THE BUILDING FINDS BOTH FORMAL & PROGRAMMATIC EXPRESSION AS A KIND OF 'INFRA-STRUCTURE' JUXTAPOSED TO OTHER INFRA-STRUCTURAL CONFIGURATIONS.

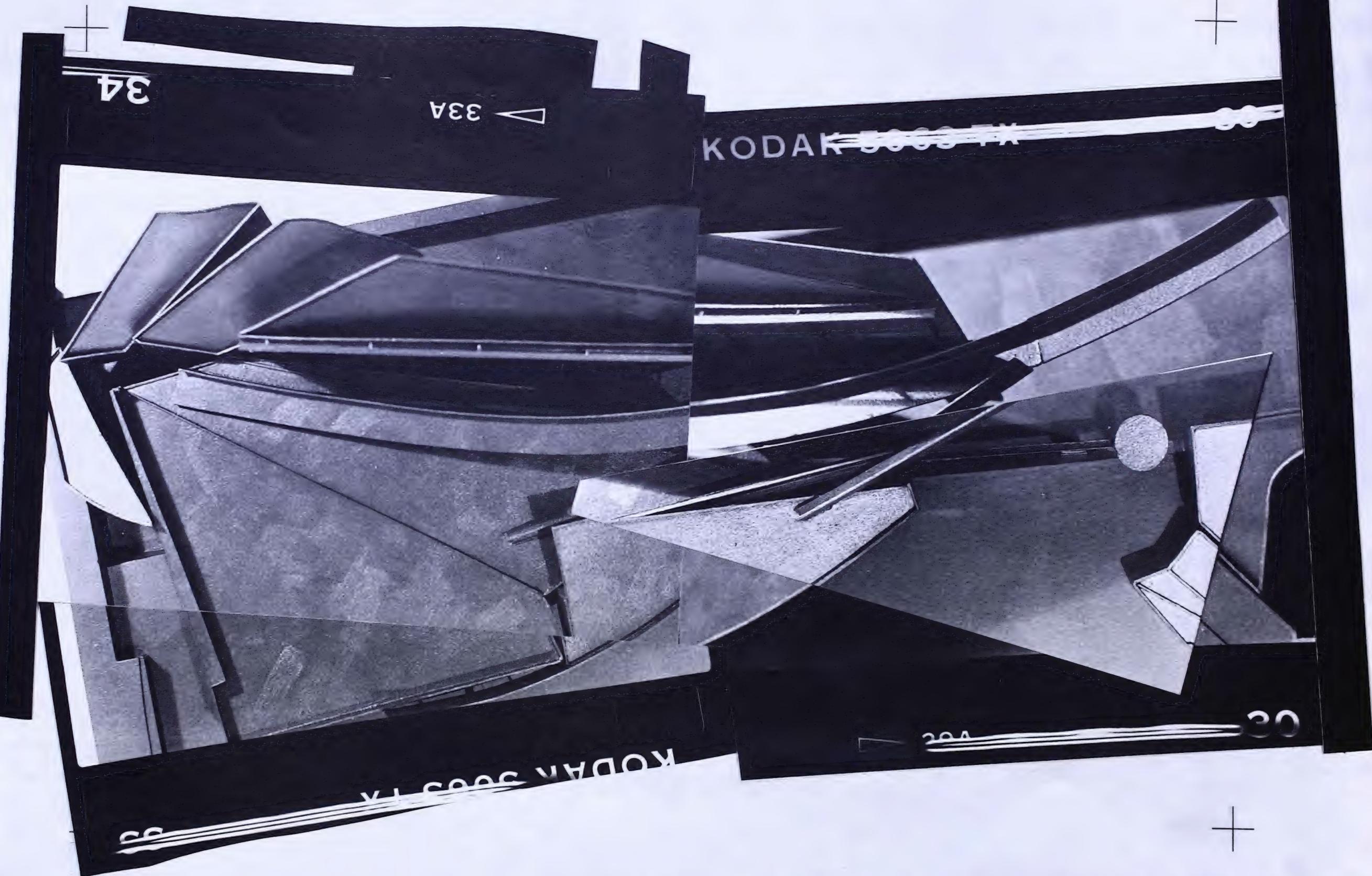
SECOND SHRINE ONE/TERRITORIAL REFRAIN



BOTH THOSE PREEEXISTENT CONFIGURATIONS AND THE RESIDUAL NATURE OF THE SITES THEY INVARIABLY PRODUCE THUS BECOMES A PRETEXT FOR ANOTHER INTERVENTION EXPRESSING, THROUGH EXCLUSION, A "THIRD" OCCUPATION ABUTTING THE REMAINING TWO. RELATED ISSUES OF BUILDING/LANDSCAPE (& THEIR AMBIGUITIES) COMBINED W/ A 'SCOPIC' DOCUMENTATION OF THE PROJECT THROUGH PHOTO-REPRODUCTIVE TECHNIQUES SUPPLEMENT THIS INVESTIGATION.



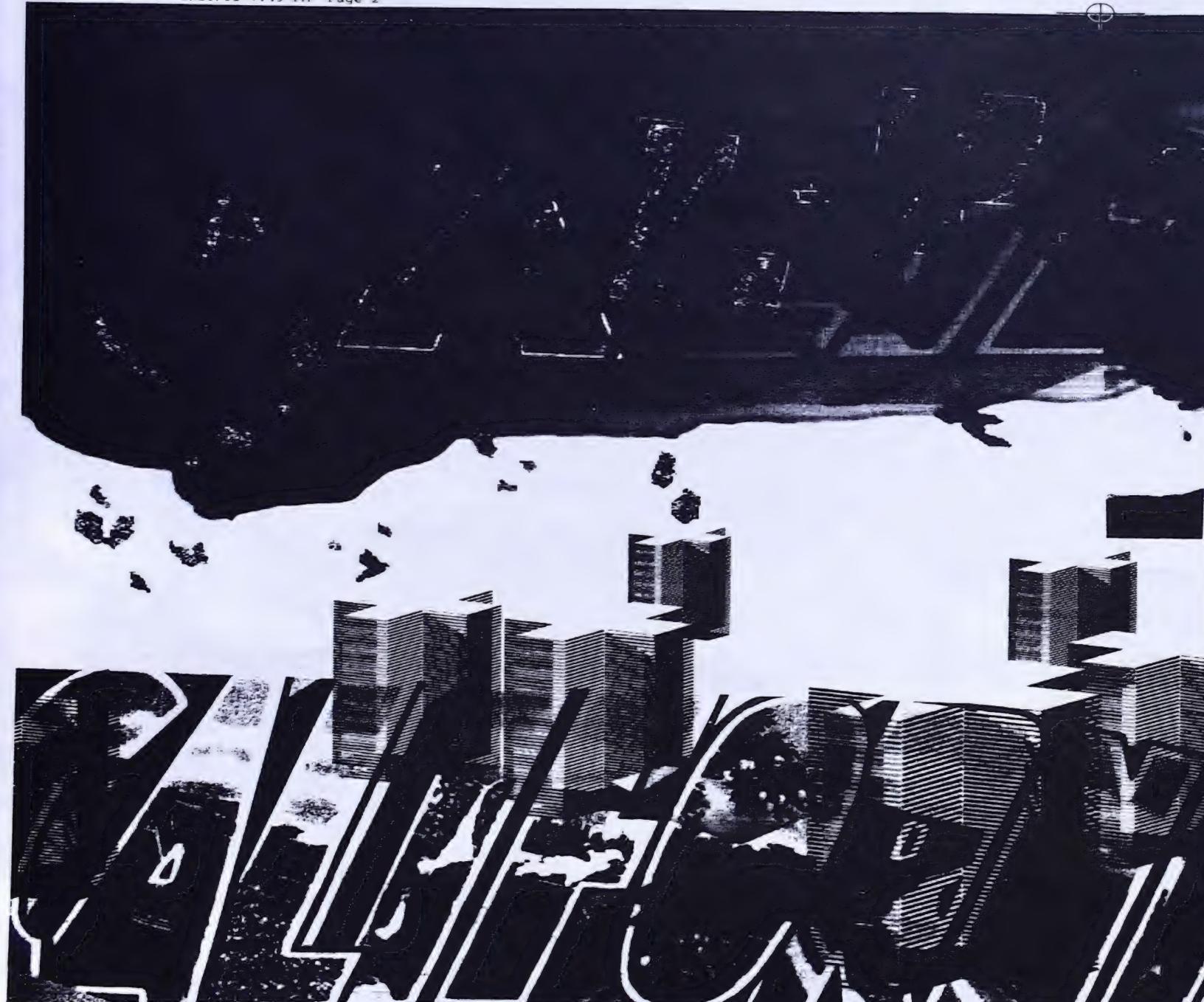
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ES THEY INVARIABLY
TEXT FOR ANOTHER
OUGH EXCLUSION, A
HE REMAINING TWO.
ANDSCAPE (& THEIR
PIC' DOCUMENTATION
OTO-REPRODUCTIVE
ESTIGATION.



Ken:

He bottom turns and shoots back up the wave face.... He throws an S-turn around the perfect face.... The wave lines up.... It shapes itself into a long wall.... He cuts back into the tube.... He's totally tubed....

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62R1 LARRY RICKELS/TEXT RICH AYUNG & KATHY ICHIKAWA/DESIGN
SURF REPORT CALIFORNIA BUILDIN

Mickey:

In the movie San Francisco, the cinematic projection of quake preparedness and shock absorption surrounding the first Big One was grounded in a production of Faust. Goethe's Faust II already regis

**RAY
RAY
PAINTERS CONCLUDE
PACTS WITH THE
DEVIL IN ORDER TO
COMPETE WITH GOD,
WHILE BUILDERS,
HEIRS TO THE
BUILDER OF THE
TOWER OF BABEL,
COMMIT SUICIDE.**

OUTSOLES

Ernst Kris

tered on its Richter scale a fault which is no longer father's. In the 1989 quake the body of mother nature was on projective rebound. The aftershock of cinematic projection featured the 1990 movie *Tremors*, in which the return of the earthquake as

a gigantic worm is greeted with "mother humper" or, elliptically and more to the point, with "mother".

In *Faust II, Homunculus*, the preserved brain cryonically in search of corporeal life, merges suicidally with the sea in lit-



BBR2 LARRY RICKELS [TEX] RICH RYLING & KATHY ICHIKAWA [DESIGN]
SURF REPORT CALIFORNIA BUILDIN'

eral enactment of Nautilus. On the way to his anticipated rebirth as mega-hunk, Homunculus has flipped through the two channels of creation: surf and quake. An earthquake instantly raises up a valpeak of life— which a fastforwarding of human

late, press —
er on the lateral
of the shoe.
gonfler, presser
sie sur le côté
il de la chaussure.

flate, depress —
cylinder at rear
de.
dégonfler,
yér sur la valve
l'indré situé à

	The exaggeration of 3D — of one-point or fixed perspective — dropped the inner / outer capsule of innovation, technology, and zation.	is the body of the other, who's always the first to go (that's why we're immortal).
	— virtue out of the necessarily blinked vision of film provides a —	What gets projected — externalized and reversed
	externalization (of an always constituted interiority).	T he — is the death wish we're addressed “live” to the other, who's always the first to go (and that's why we're suicidal).
To begin with, the underground tunnel mirrors and	on is the conveyor belt of our technological zation over the	

In eighteenth-century Europe, the removal of cemeteries from the center of town to the suburbs synchronized the redistribution of modern architectural design or projection. The **tomb** took over the entire garden, now Elysium or Forest Lawn. On the way to these mortuary (amusement) parks, the eighteenth-century relocation project (which in Paris alone counted, in the space of one concerted effort, 50,000 exhumations) scooped

countless examples of "live" burial. This led in the season finale to the return of the dead in eighteenth-century epidemics of vampirism Back East in Europe, which was endlessly dilated ("die lated") upon in Western journalism, pop lit, and (same time same station) scholarship.

But this move to the suburbs was blitzed by Corbusier, who made the move into Freud's second system. The second tension other than the one brought to us by haunting and exhumation) which was built into modern architecture namely, catastrophe preparedness and shock proofing) hit the center of town (in other words, everywhere and everyone at once). The construction of Monestown had begun

history once again withdraws into annihilation. Out of the sea more gradually a life with staying power emerges. Goethe's notion of "repeated puberty", which already fits his evolution theory, that is, his doctrine of metalmorphosis-

But since "architecture dwells in the telephone," and any house is a "dwelling machine" which should be as "practical" "as a typewriter," "surgery" must be performed on the city center, the "heart" of the problem Corbusier was stoked to solve. He proposed for Paris a redevelopment program that World War II realized on many other stations.

tween the green spaces (dotted with churches) Corbusier skinned Babel-esque skyscrapers, reverse shots of underworlds which, as in Dante's Inferno or Schliemann's excavation of Troy, were reversals of the Tower of Babel). By building up these "**brains of the city**" (which would exercise via "telephone, cable, radio" machine control over "time and space"), Corbusier dropped the suburban trend of modern architecture which skirted the main issue at the center. Total war had entered relations between self and other, the ego and its introjects. The bunkers that survived World War II were the legacy of the

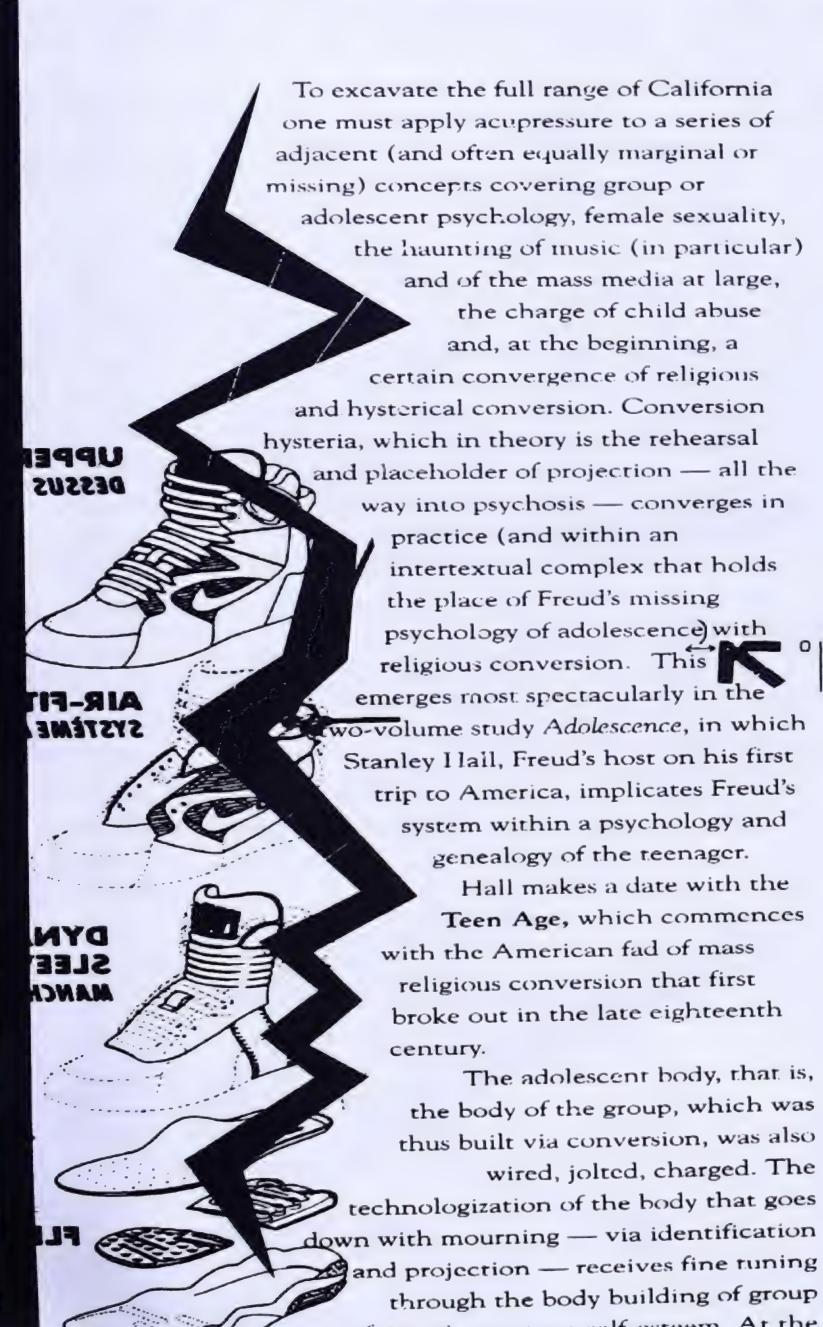
The quarters Marcus archives, Temples and so on will be torn down. But the old churches will remain. They would display themselves in the midst of the green -- **is there anything more seductive?**

hitectural directive or phantasm remote-controlling Corbusier. His bunker-style designs borrowed their air circulation and compartmentalization features from ship technology (a technology modeled after the projected survival of catastrophe) and its suspension techniques from the various support groups.

anized around the anticipation of shock and quake. The era of innovation, projection, and invention turns on the converter of adolescence which blends Christian mass-identification with the modern masses in order to protect against (or project) mass murder (which, as catastrophe, is at once random and selective). Mass culture replaces mass murder (which, as dependency, it carries and acts out) with the catastrophe that builds the group that contains it in the mode of preparedness. There's no more chance than outside chances: In the pre-industrial era, the concept of ident was primarily "grammatical and philosophical" and more or less synonymous with coincidence." By the middle of the nineteenth century, however, the term ident was used almost exclusively to refer to technological shaps, especially those involving railways.¹

which features his own brand of neoteny (the bioevolutionary program of perpetual adolescence, anthropomorphism, or cuteness brought to us by humanoid and cartoon retention of infantile traits even into adulthood)—fits right in here. Goethe

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To excavate the full range of California one must apply acupressure to a series of adjacent (and often equally marginal or missing) concepts covering group or adolescent psychology, female sexuality, the haunting of music (in particular) and of the mass media at large, the charge of child abuse and, at the beginning, a certain convergence of religious and hysterical conversion. Conversion hysteria, which in theory is the rehearsal and placeholder of projection — all the way into psychosis — converges in practice (and within an intertextual complex that holds the place of Freud's missing psychology of adolescence) with religious conversion. This emerges most spectacularly in the two-volume study *Adolescence*, in which Stanley Hall, Freud's host on his first trip to America, implicates Freud's system within a psychology and genealogy of the teenager.

Hall makes a date with the *Teen Age*, which commences with the American fad of mass religious conversion that first broke out in the late eighteenth century.

The adolescent body, that is, the body of the group, which was thus built via conversion, was also wired, jolted, charged. The technologization of the body that goes down with mourning — via identification and projection — receives fine tuning through the body building of group formation or teen self-esteem. At the

origin of the Teen Age, one of the converted interviewed by Edwin Starbuck, the turn-of-the-century Californian psychologist who collected his data only on the Coast, shares the blast:

"As the choir began to sing I felt a queer feeling about my heart, which might be called a nervous tremor. There was a choking sensation in my throat, and every muscle in my body seemed to have received an electric shock.

While in this state, hardly knowing what I did, I went forward. On the second night I was converted, and felt that God was pleased with me."

There is a certain continuity — of the new and improved — sliding the electric currents of conversion or projection into the electronic culture of TV.

Television achieves what film could only advertise: total simulation or surveillance. But that also means that the sutures and overlaps of cinematic projection — which still show along their dotted lines the way to cut to the crypt and bust the ghosts of melancholia and unmourning — are, on TV, invisible, inaccessible, and, clinically speaking, depersonalized. The psychotic or perverse structures of television are shared with a perpetually "on" teen audience of actors out.

sides with the ritual repetitions of surfing. The quake temporality of adolescent genius and genus (like the sheer interiority of Homunculus) must reconnect— as "repeated puberty", surfing, or working out on the beach— with the place of its



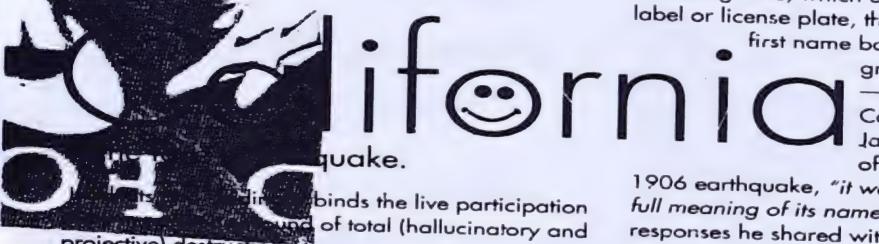
eternal or internal disconnection from the maternal body. There can be no theory of evolution without the invention (and repetition) of adolescence.

Barbie: Periodicity models onset, set, or attention

The shock that the psychic defense system was designed to withstand — down to the internalized aftershock protection that sadomasochism stages — was first contained in the philosopheme which "California" soon came to supersede: the earthquake. A reading of the culture industry or mass media society — or California — could begin with Emerson's diagnosis in "Culture" that those who lived in dread of earthquakes could not read tropes — or happy faces.

Friendliness is a more efficient emergency-state disposition (preparation or proofing) than efficiency

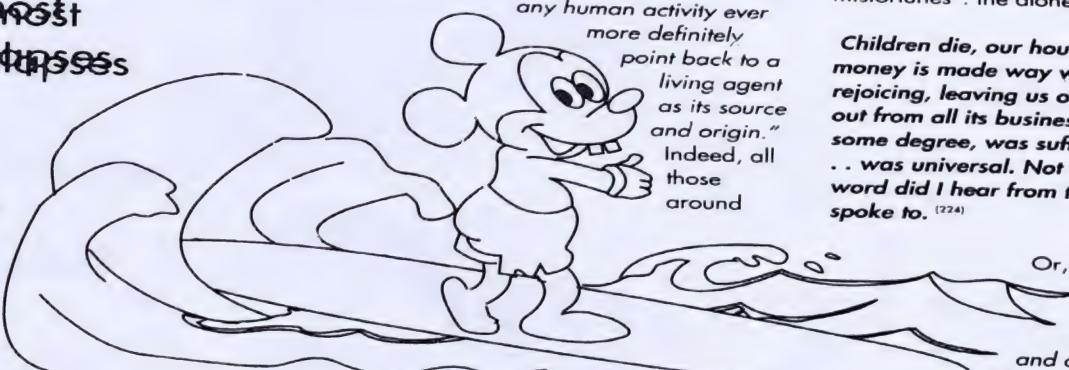
— holds together —



Its meaning binds the live participation and of total (hallucinatory and projective) destruction.

Earthquakes are hooked up to the unconscious as catastrophic inside/out turns of events or as conveyor belts of *Nachträglichkeit* (the preserve of its traumatizing effects and after shocks).

What is happening,
the building almost
ceases or collapses
— but doesn't.
Did it happen?
Was I having a
dizzy spell? A
Hallucination?



665 LARRY RICKELS [TEXT] RICH RYLING & KATHY ICHIKAWA [DESIGN]
SURF REPORT CALIFORNIA BUILDIN'

The quake is thus immediately an internal experience: you can't locate where it's taking place.

The San Francisco earthquake of 1989 erected a wall in the place of a double bridge — to

Germany, where another wall, the one separating unification of East and West, collapsed in the wake of the quake. The wall binding the bicoastal constitution of Germany/California falls only in stereo or not at all.

William James travelled to the Coast in 1906, arriving at Stanford in time to share the experience of the Big One, which even then was a personalized label or license plate, the apotheosis, in short, of the first name basis. By 1906 even the ground or basis of California — the earthquake — was Californian. "To me," as James concludes his analysis of his own response to the

1906 earthquake, "it wanted simply to manifest the full meaning of its name."¹⁰ James analyzes the responses he shared with other innocent bystanders as the model for all group bonding in defense against shock. The first way in which his own consciousness had taken in the quake was via the catastrophe's animation or personification "as a permanent individual entity": "It came, moreover, directly to me. It stole in behind my back, and once inside the room, had me all to itself, and could manifest itself convincingly. Animus and intent were never more present in any human action, nor did any human activity ever

more definitely point back to a living agent as its source and origin." Indeed, all those around



James at the time agreed: "it expressed intention."¹¹ (211-12)

While the experience was too overwhelming for anything but passive surrender to it, the inner state of the group was one of interested seriousness. (215, 216)

The terms "awful," "dreadful" fell often enough from people's lips, but always with a sort of abstract meaning, and with a face that seemed to admire the vastness of the catastrophe. . . . When talk was not directly practical, I might almost say that it expressed . . . a tendency more toward nervous excitement that toward grief. (224)

Indeed it is grief or mourning which the serious interiority of Californian quake preparedness overcomes. On the other side of the instant immortalization that the new techno-media administer we find the synchronization of "equal" suffering or instant death of all at once, which replaces the "cutting edge of all our usual misfortunes": the aloneness of suffering and death.

Children die, our house burns down, or our money is made way with, and the world goes on rejoicing, leaving us on one side and counting us out from all its business. In California every one, to some degree, was suffering. . . . The cheerfulness . . . was universal. Not a single whine or plaintive word did I hear from the hundred losers whom I spoke to. (224)

Or, as another eyewitness put it in 1989: "After the earthquake there was a strange mixture of elation and despair. . . . we united as friends."¹²

span of teen self-esteem. On the down side (on the inside of identification) PMS give the newscast on one's own person that the present was not pregnant with a future. This character (and calendar) of periodicity can be observed as a rule

In the course of rejecting Benjamin's implicit claim that a notion of collective consciousness or of collective unconscious would improve upon "the individual" as subject of dreams, Adorno admitted one exception Benjamin could claim for his side: "It is open to criticism from the vantage point of psychology in that a mass ego exists only in earthquakes and catastrophes" (August 2, 1935). Thus on the eve of beaming across the unacknowledged connection between Germany and California, Adorno allowed that only one genuine collectivity would emerge along the fault in relations to father. In *Poetry and Truth* Goethe recalled the Lisbon quake as dislodging his faith in paternal support systems. Within Kleist's "The Earthquake in Chile," Adorno's forecast comes true: a massive, synchronized death remains interchangeable with the murder of an individual. And this confusion or quaking of representation and thought served as propaganda for the all-out warfare against Napoleon which Kleist's military-literary complex demanded.

Kierkegaard's journals recorded the news from the other front:

Then it happened that the great earthquake occurred... Then I surmised that the great age of my father was not a divine blessing, but rather a curse; . . . then I felt the stillness of death grow around me... A guilt must rest upon the whole family... it was to disappear, to be struck out by God's almighty Hand, wiped out like an experiment that failed.¹³

The wipe-out of the experiment that failed was, in the twentieth century, the dual phantasm or legacy of two coasts: Germany and California.

The quake question, which can be measured within Germanicity on a scale from Goethe to Kleist, from Kierkegaard to Adorno, was introduced into the intertextual circuit of Hall and Starbuck writing



on adolescence or conversion by Jung, who presented his 1909 lecture "Psychic Conflicts in a Child" as third in a series of talks he delivered at Clark University on "The Association Method."¹⁴ In Jung's analysis, the quake question a little girl poses sounds in German too much like another big one: "Where do Beben come from?" Quaking will synchronize her withdrawal from the paternal support system that cannot withstand the question. What emerges as safety zone from the quake slides her case to the inside of the case of California. According to Jung's analysis, the only way out for the little girl patient as she withdraws her love from her parents who lie to her — about Beben — would be sublimation if she weren't too young for sublimation to render her "more than symptomatic service."¹⁵ But the Messina earthquake helps her out: "That was the beginning of her nocturnal fears; she could not be left alone, her mother had to go to her and stay with her, otherwise she was afraid that the earthquake would come and the house fall in and kill her."¹⁶ Her next (society-side) step toward self-help is the invention of the "stereotyped fantasy of a 'big brother' who knew everything, could do everything, and had everything": "The next day at lunch, Anna announced, apparently out of the blue,

"My brother is in Italy and has a house made of cloth and glass and it doesn't fall down."

(regle) in men, whose (phantasmatic) menstruation wipes out on the blood bond of identification: drinking and delinquency, sleeping around and acting out are modes of periodicity that go with the flow. But if you are woman PMS at the

or conversion by Jung, in his 1909 lecture "Psychic Child" as third in a series delivered at Clark University on the "Psychic Function Method."¹¹ In Jung's quake question a little girl in German too much like one: "Where do Beben come from?" — will synchronize her in the paternal support system and the question. What zone from the quake side of the case of according to Jung's analysis, the little girl patient as she from her parents who lost — would be sublimated young for sublimation than symptomatic service. Earthquake helps her defining of her nocturnal fears, her mother had to kill her, otherwise she quake would come kill her.¹² Her forward self-help is prototyped fantasy new anything, and that day at apparently

Although the model for the fantasy brother was the father ("who seems to be rather like a brother to Mama"), a "childish fear of the father" persists among the aftershock effects. Between the drifting plates of her libido "there was some obstacle preventing the transference of love to the parents and that therefore a large part of it was converted into fear."¹³ While Anna imagines that Papa and the gardener wish to kill her, Jung projects around this blockage and conversion the psychotic (or endopsychic) expansion or application of her case: "(This childish fear of the father is to be seen particularly clearly in adults in cases of dementia praecox, which takes the lid off many unconscious processes as though it were acting on psychoanalytical principles.)"¹⁴

VISIBLE LARGE-VOLUME HEEL

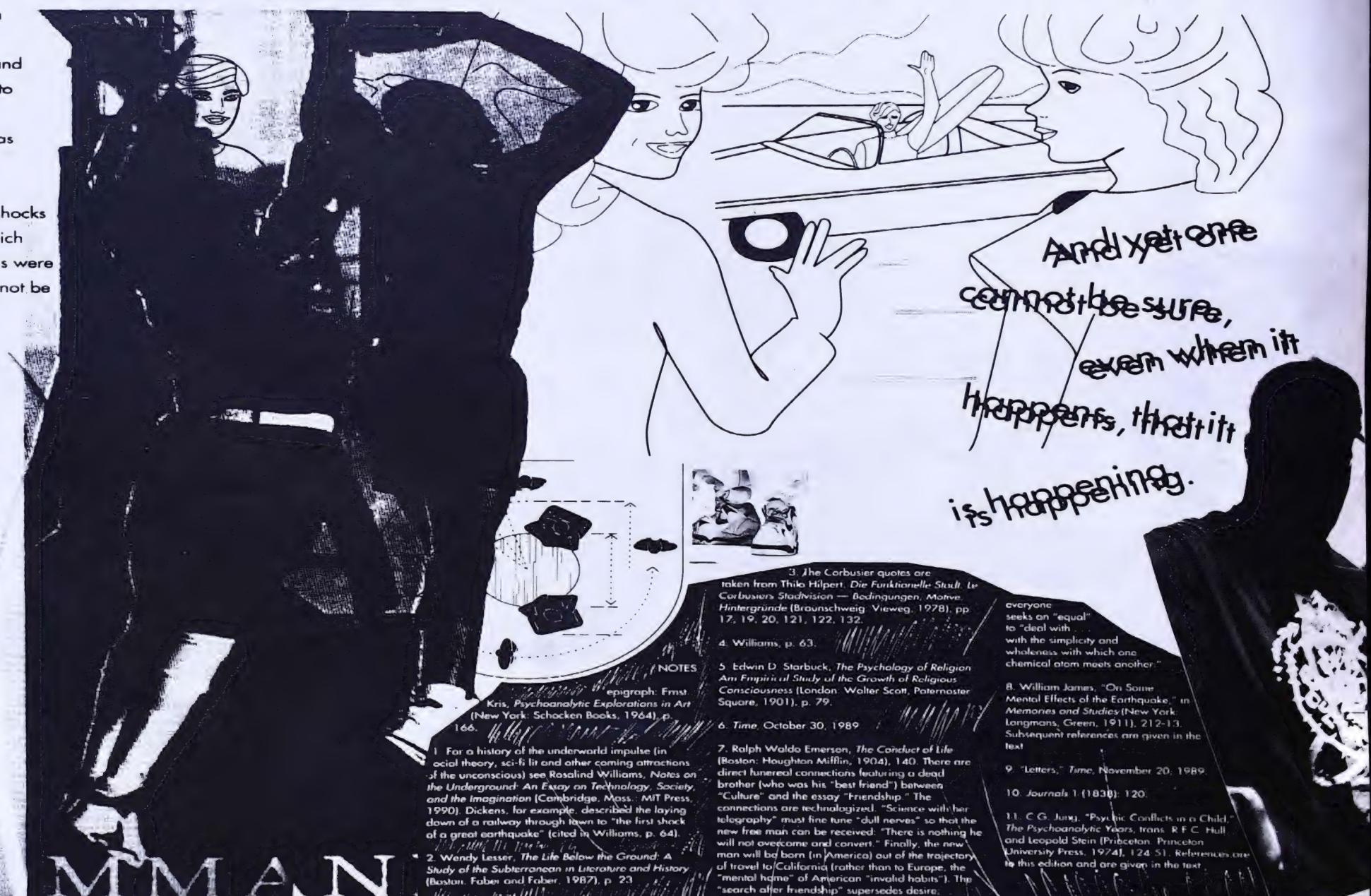


If she were to open her lid we could observe, in principle, the converter or blinder that was in fact turned on in the '89 earthquake. The earthquake packs the teenage charge: it runs, beginning in the eighteenth century, down the modernist channels of adolescence. Group formation, preparedness, denial are some of the society-wide aftershocks. If one peels away from its simultaneity a genealogy of the quake, one discerns, at first, a random catastrophe that escapes a fault in relations with father. But in the wake of the primal quake (already in Kant's

M M A N

same time rides the anticipatory resoluteness that unifies three time zones (and Freud's two systems).

"Time stops when you're in the tube".



3. The Corbusier quotes are taken from Thilo Hilpert, *Die Funktionelle Stadt. Le Corbusiers Städtevision — Bedingungen, Motive, Hintergründe* (Brunschweig: Vieweg, 1978), pp. 17, 19, 20, 121, 122, 132.

4. Williams, p. 63.

5. Edwin D. Starbuck, *The Psychology of Religion. An Empirical Study of the Growth of Religious Consciousness* (London: Walter Scott, Paternoster Square, 1901), p. 79.

6. *Time*, October 30, 1989.

7. Ralph Waldo Emerson, *The Conduct of Life* (Boston: Houghton Mifflin, 1904), 140. There are direct funerary connections featuring a dead brother (who was his "best friend") between "Culture" and the essay "Friendship." The connections are technologized. "Science with her telegraphy" must fine tune "dull nerves" so that the new free man can be received. "There is nothing he will not overcome and convert." Finally, the new man will be born (in America) out of the trajectory of travel to California (rather than to Europe). The "mental home" of American "invalid habits." The "search after friendship" supersedes desire.

8. William James, "On Some Mental Effects of the Earthquake," in *Memories and Studies* (New York: Longmans, Green, 1911), 212-13. Subsequent references are given in the text.

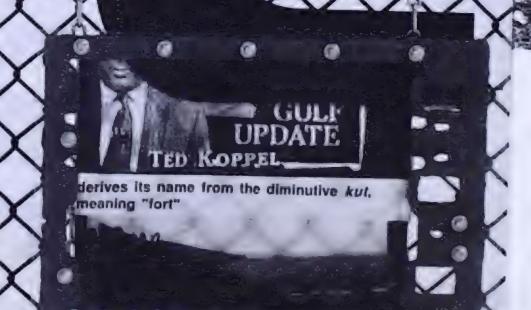
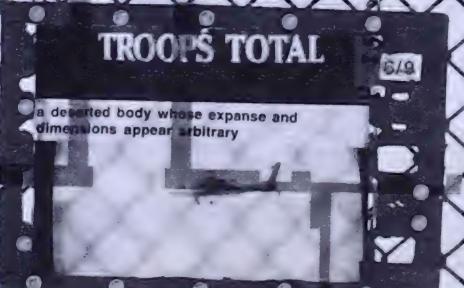
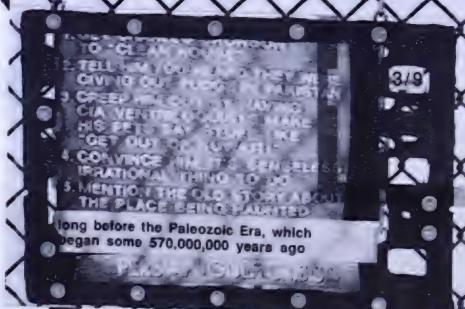
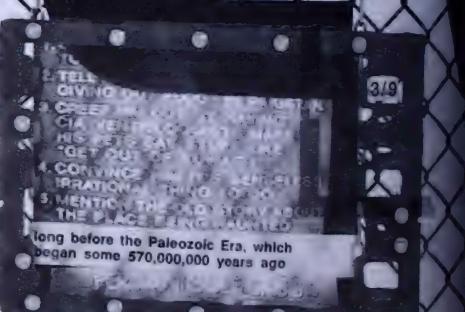
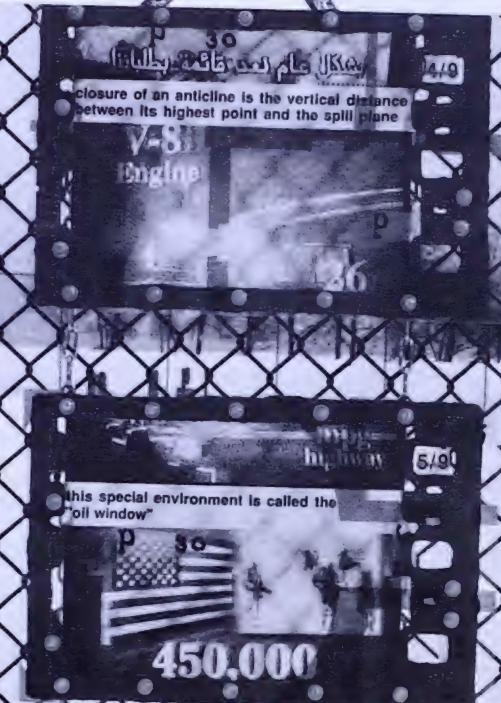
9. "Letters," *Time*, November 20, 1989.

10. *Journals* I (1838): 120.

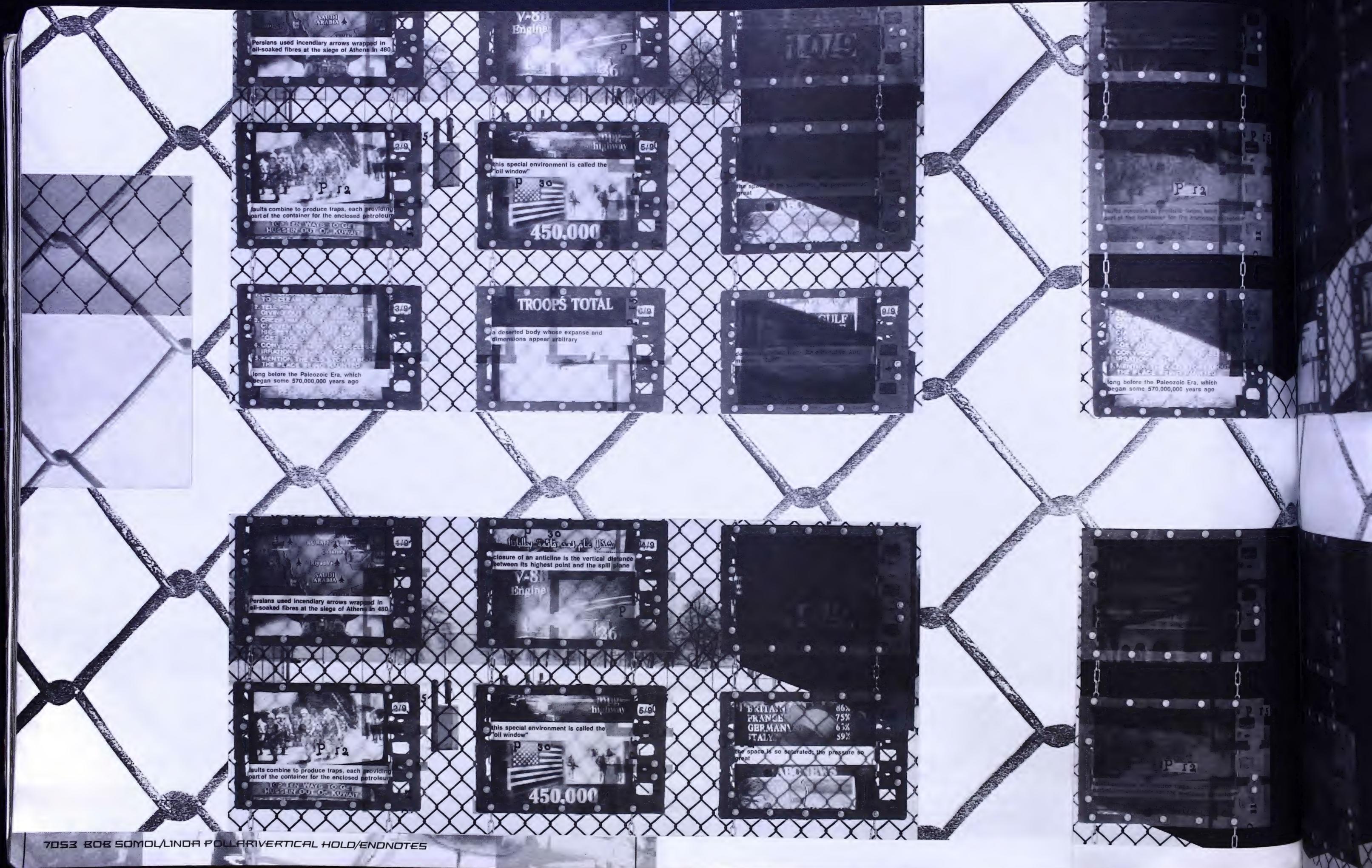
11. C.G. Jung, "Psychic Conflicts in a Child,"

The Psychoanalytic Years, trans. R.F.C. Hull

and Leopold Stein (Princeton: Princeton University Press, 1974), 124-51. References are to this edition and are given in the text.







the possibilities remain of finding cracks within the categories of similarity and type

EUROPEAN GALLUP

SHOULD U.S. AUTHORIZE AID TO FREE KUWAIT? YES

BRITAIN 86%
FRANCE 75%
GERMANY 63%
ITALY 59%

No space is so saturated, the pressure so great

AB NEWS

GULF UPDATE
TED KOPPEL

derives its name from the diminutive *kut*, meaning "fort"

the possibilities remain of finding cracks within the categories of similarity and type

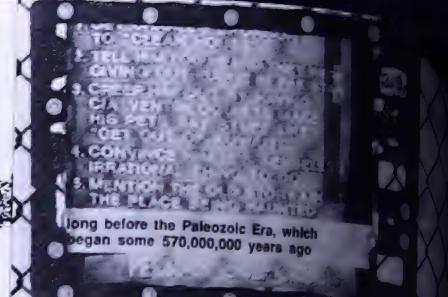
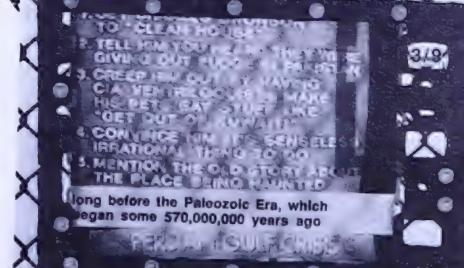
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AB NEWS



1 Prime to leakage, it describes a constrictual and material space difficult to contain or hold.

2 *Wo es war, dort werden.*

3 It's everywhere you want to be.

4 The word "petroleum" (rock oil) was first used in a mineralogy treatise in 1566.

5 The author of this treatise was Georg Bauer.

6 Ended up a technological monk in the desert of Las Vegas, without getting out of bed.

7 The viewer is given a warrant to make his own certified judgments about visible things depicted on the surface of the window.

8 THIS RESPONSIBILITY INCLUDES OBTAINING THE REQUIRED PERMISSIONS TO QUOTE EXTRACTS OR REPRODUCE ILLUSTRATIONS.

9 An ornament or style that employs flower, foliage, or fruit and sometimes animal and figural outlines to produce an intricate pattern of interlaced sometimes angular and sometimes curved lines.

10 It was here. Now it's gone.

11 Kuwait derives its name from the diminutive *kut*, meaning "fort."

12 UN Resolution 678 requires that Iraq withdraw from Kuwait by January 15.

13 The Villa Rotunda, Palladio's canonic nine square, was begun in 1566.

14 THE FINAL DEADLINE FOR SUBMISSION OF THE SIX BOARDS IS JANUARY 15 (POST-MARKED).

15 If a fixed (non-moving) pattern is left on the screen for long periods of time at a high Brightness Contrast setting, the image can be permanently imprinted onto the screen.

16 Oil can mean flattering speech, nonsense or falsehood as well as information, news and the true facts.

17 This was the famous "Red Line Agreement," so called because it was marked in red on a map by Calouste Gulbenkian.

18 A charge or device on the escutcheon, consisting of a bar bent like two meeting rafters, thus, ^.

19 In one context it indicates the aggravation of conflict, in another its appeasement.

20 Oil appears (and disappears) uniquely able to slip between the proliferation and mediation of crisis.

21 The scratched surface of the Large Glass is like the scarred body of a war veteran, a living map of campaigns endured.

22 Kuwait is a Persian Gulf country the size of Hawaii.

23 Tan Hawaiian with ANYA.

24 It was an astonishing optical illusion looking like a small town from Texas or California whence many of the inhabitants came; except that it was round with a high barbed-wire fence, with beyond it an expanse of limitless desert, with only a few oil wells and pipelines to break the monotony.

25 Robert Urich played Dan Tana in ABC's Vegas.

26 It receives you when you come and dismisses you when you go.

27 One of the Sisters will be stripped bare, exposed, even.

28 The nine dots (or oil screens) of Vertical Hold consider the violation of borders and boundaries.

29 The Nine are also known as the Cemetery of Uniforms and Liveries.

30 These standards bear names like Sahara, Dunes, Aladdin, Sands, Flamingo, Bagdad, Stardust, Desert Inn, and Standard.

31 Also just outside the Red Line was the little sheikdom of Kuwait, wedged between Saudi Arabia and Iraq at the upper end of the Persian Gulf and recognized as an independent state by the Turks since 1756.

32 Kuwait oil gained Gulf admission to the Seven Sisters.

33 Seven bachelors for the Seven Sisters.

34 1851 TURNER Dom. Archit. I. I. 17 Its timber gable, and seven couples, or cheverons, of the roof.

35 Kafka always defined literary creation as the creation of a desert world populated by his sisters where he would enjoy an infinite liberty of movement.

36 The substance on which she runs is a secretion called "automobiline."

TROOPS TOTAL

6/9

GULF UPDATE
TED KOPPEL

9/9

TROOPS TOTAL

6/9

GULF UPDATE
TED KOPPEL

9/9

oil screens) or
a violation of border
known as the Cem-
liveries.

bear names like S-
n, Sands, Fl-
ust, Desert L-

Line was
lodged bet-
q at the upper
and recogniz-
ate by the

Gulf admission

for the Seven Sisters

Dom. Archit. I. L.
and seven couple-
e roof.

fined literary crea-
a desert world popu-
here he would enjoy
movement.

on which she runs
"automobiline."

37 Today, his dissolution occurs not primarily through geopolitical and military aggression but through the media of information, communication, and transportation.

38 THE CONCENTRATION OF ALL EDITORIAL INFORMATION IN THE STRIPES WILL ALLOW FOR A SEAMLESS DESIGN

39 It is here that the images disappear into the v-shaped crease of the binding.

40 Those formed by tragic events, such as folding or tearing of link units, are called structural traps.

41 See, e.g., *Arabesque* (1966), directed by Stanley Donen, starring Gregory Peck and Sophia Loren.

42 Hostages were used as "human shield," a moveable wall of protection.

43 A posture in which the body is bent forward from the hip on one leg with the corresponding arm extended forward and the other arm and leg backward.

44 It was outside the Red Line and Gulf was free to proceed on their own there.

45 It contains coconut oil and cocoa butter.

46 This parallels the way that news information "about" the crisis is framed by the deductive advertisements of the oil-related industries in which the performance of a car, for example, is equated with that of a jet fighter.

47 The significance of the chevron was brought to our attention by Hiroshi Maruyama. For a differing view, see Kipnis.

48 To drive is also to be driven. To drive a car is also to be driven by its properties.

49 It comes when you can't. UPS.

50 Operating Instructions: Remove these six pages from this issue of Semiotext(e), move the middle set of pages from another issue, reassemble, fram-

51 This operation is called "Desert Shield."

52 The fascination of the desert: immobility without desire.

53 Vertical Hold 1990, hanging construction, nine units (each 22.5" x 14.5" x 1.5", overall 77.5" x 50" x 1.5") of plexiglass, cork gaskets, Ultra Blue silicone, 10W-40, color xerox, chain.

54 Tanya billboard on the Strip.

55 In the economy of the moving image and communicating vehicle, the bounded integrity of private and public space is dissolved in the play of tourism, television, and terrorism.

56 America held hostage here as well as there.

57 This "game" was discovered only via the fenced-in apparatus of the play pen.

58 It both is and is not a continuation of the perimeter. Wraps.

59 "We're driven!"

60 Pick a location that's convenient but keep your set away from extreme direct heat such as full sunlight.

61 The service area: Pumps and oil displays; canopy provides protection from the sun and bad weather and acts as a sign (Mobil's circle or Phillips' soaring V).

62 These types of imprints are not covered.

63 Originally displayed in the show "Oil: Works by Architects," Gallery 1756, Chicago, Illinois, Nov. 16 1990-Jan. 3 1991.



64 Curiously, in the name of oil, we defend borders. But this dream of containment cannot withstand the overexposure of the media used to achieve it.

65 For authorized signatures, send a self-addressed, stamped envelope to: 577 N. Broadway #2R, Chicago, IL 60611.

66 "Ghosts" are double images or shadows over the picture.

67 Che v. Ronpa 410 U.S. 973 (1987).

68 The pattern on a protective or decorative shield, or a sleeve badge indicating the wearer's rank and service.

69 The Kuwaiti oil fields were taken over by the government of Kuwait in the wake of the formation of OPEC, which drastically reduced the amount of crude Gulf could access, thus ultimately leading to the absorption of Gulf by Chevron (Standard Oil of California).

70 "Snow" in this context refers to small transient light or dark spots on a television or radar screen.

71 Traps can be formed in many ways (Figure 1).

72 It's a day's work just looking into it.

73 The inverted "V," the chevron, appears doubly collapsed, flattened on the gridded plane, establishing both subject and vanishing point.

74 People are no longer citizens, they're passengers in transit.

75 As Kipnis maintains, "the chevron won't take us into the twenty-first century."

76 It was said he drew the red line because he was the only one at the meeting that set up the Iraq Petroleum Company who knew the boundaries of the former Ottoman Empire.

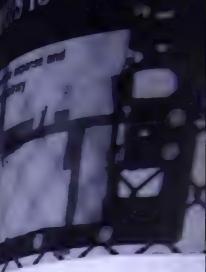
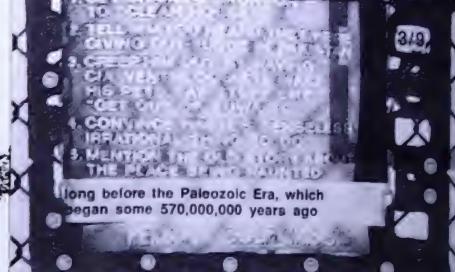
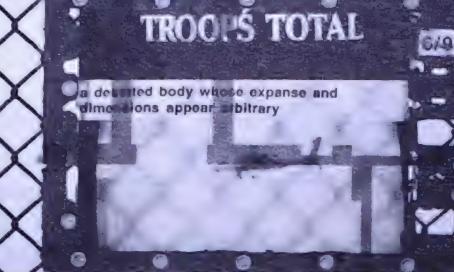
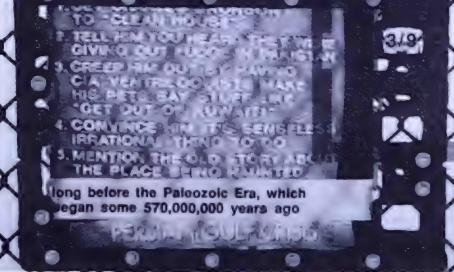
77 Our history started in the Middle East, and it's in danger of ending there.

78 And they don't take American Express in Baghdad, Iraq.

79 Interference can cause a pattern of lines over the picture.

80 The classical architectural nine square is mediated through the nine screen, and begins the process of its becoming-chevron.

81 Everything is as it was, only "You are there."



Prone to leakage, it describes a conceptual and material space difficult to contain or hold.

2 Woes war, *warten werden*.

3 It's everywhere you want to be.

4 The word "petroleum" (rock oil) was first used in a mineralogy treatise in 1566.

5 The author of this treatise was Georg Bauer.

6 He ended up a technologically monk in the desert of Las Vegas, without getting out of bed.

7 The viewer is given warrant to make his own certified judgments about visible things depicted on the surface of the window.

8 THIS RESPONSIBILITY INCLUDES OBTAINING THE REQUIRED PERMISSIONS TO QUOTE EXTRACTS OR REPRODUCE ILLUSTRATIONS.

9 An ornament or style that employs flower, foliage, or fruit and sometimes animal and figural outlines to produce an intricate pattern of interlaced sometimes angular and sometimes curved lines.

10 It was here. Now it's gone.

11 Kuwait derives its name from the diminutive *kut*, meaning "fort."

12 UN resolution 678 requires that Iraq withdraw from Kuwait by January 15.

13 The Villa Rotunda, Palladio's canonic nine square, was begun in 1565.

14 THE FINAL DEADLINE FOR SUBMISSION OF THE SIX BOARDS IS JANUARY 15 (POST-MARKED).

15 If a fixed (non-moving) pattern is left on the screen for long periods of time at a High Brightness / Contrast setting, the image can be permanently imprinted onto the screen.

16 Oil can mean flattering speech, nonsense or falsehood as well as information, news and the true facts.

17 This was the famous "Red Line Agreement," so called because it was marked in red on a map by Calouste Gulbenkian.

18 A charge or device on the escutcheon, consisting of a bar bent like two meeting rafters, thus, ^.

19 In one context it indicates the aggravation of conflict, in another its appeasement.

20 Oil appears (and disappears) uniquely due to the tip between the proliferation and mediation of crisis.

21 The scratched surface of the Large Glass is like the scarred body of a war veteran, a living map of campaigns endured.

22 Kuwait is a Persian Gulf country the size of Hawaii.

23 Tan Hawaiian with ANYA.

24 It was an astonishing optical illusion looking like a small town from Texas or California, whence many of the inhabitants came; except that it was ringed around with a high barbed-wire fence, with beyond it an expanse of limitless desert, with only a few oil wells and pipelines to break the monotony.

25 Robert Urich played Dan Tana in ABC's Vegas.

26 It receives you when you come and dismisses you when you go.

27 One of the Sisters will be stripped bare, exposed, even.

28 The nine *ts* (or oil screens) of Vertical Hold consider the violation of borders and boundaries.

29 The Nine are also known as the Cemetery of Uniforms and Liveries.

30 These standards bear names like Sahara, Dunes, Aladdin, Sands, Flamingo, Bagdad, Stardust, Desert Rose, and Standard.

31 Also just outside the Red Line was the little sheikdom of Kuwait, lodged between Saudi Arabia and Iraq at the upper end of the Persian Gulf and recognized as an independent state by the Turks since 1756.

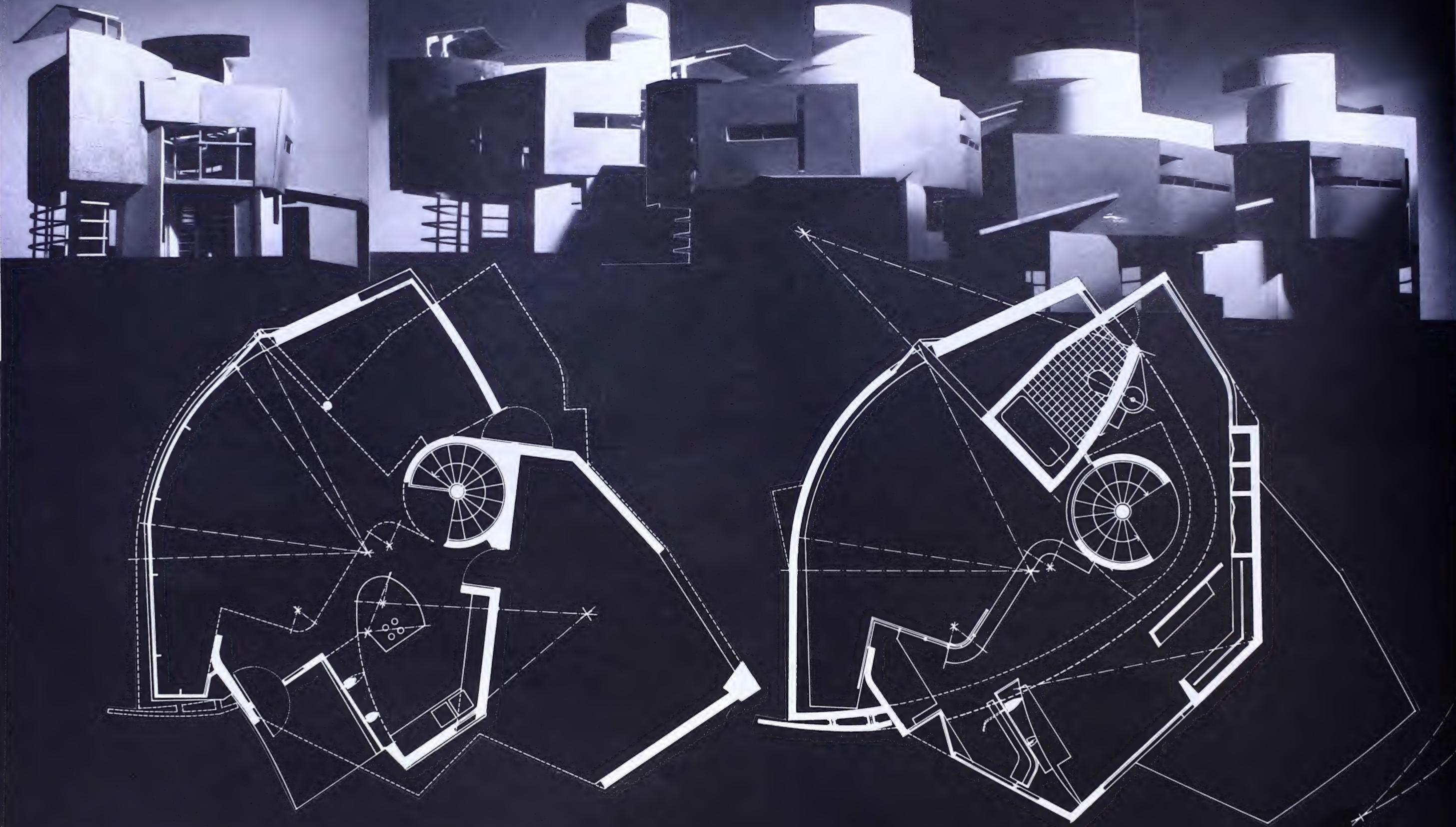
32 Kuwait oil gained Gulf admission with Seven Sisters.

33 Seven bachelors for the Seven Sisters.

34 1851 TURNER Dom. Archit. I. I. 17 timber gable, and seven couples, cheverons, of the roof.

35 Kafka always defined literary creation as the creation of a desert world populated by his sisters where he would enjoy infinite liberty of movement.

36 The substance on which she runs is secretion called "automobiline."

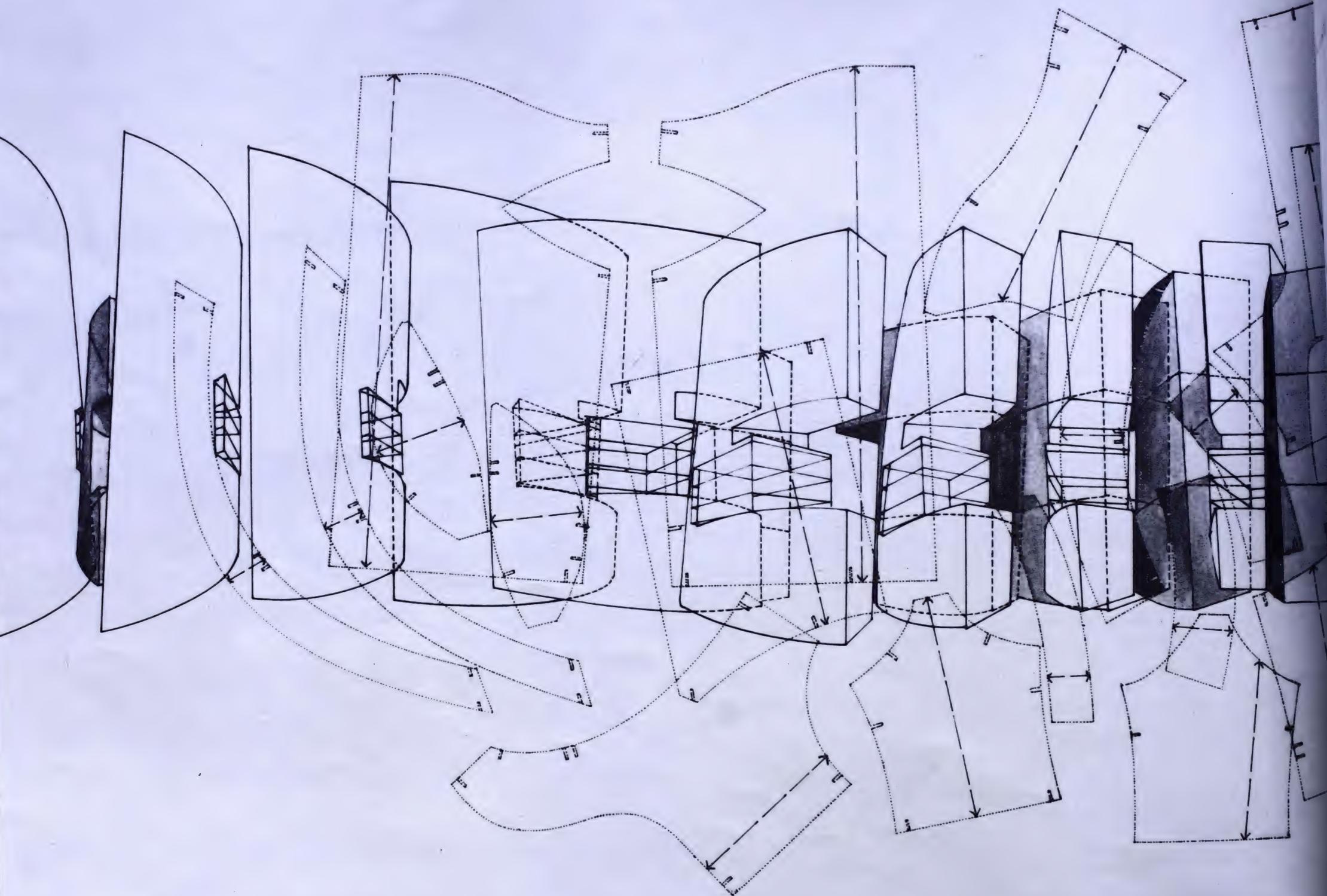


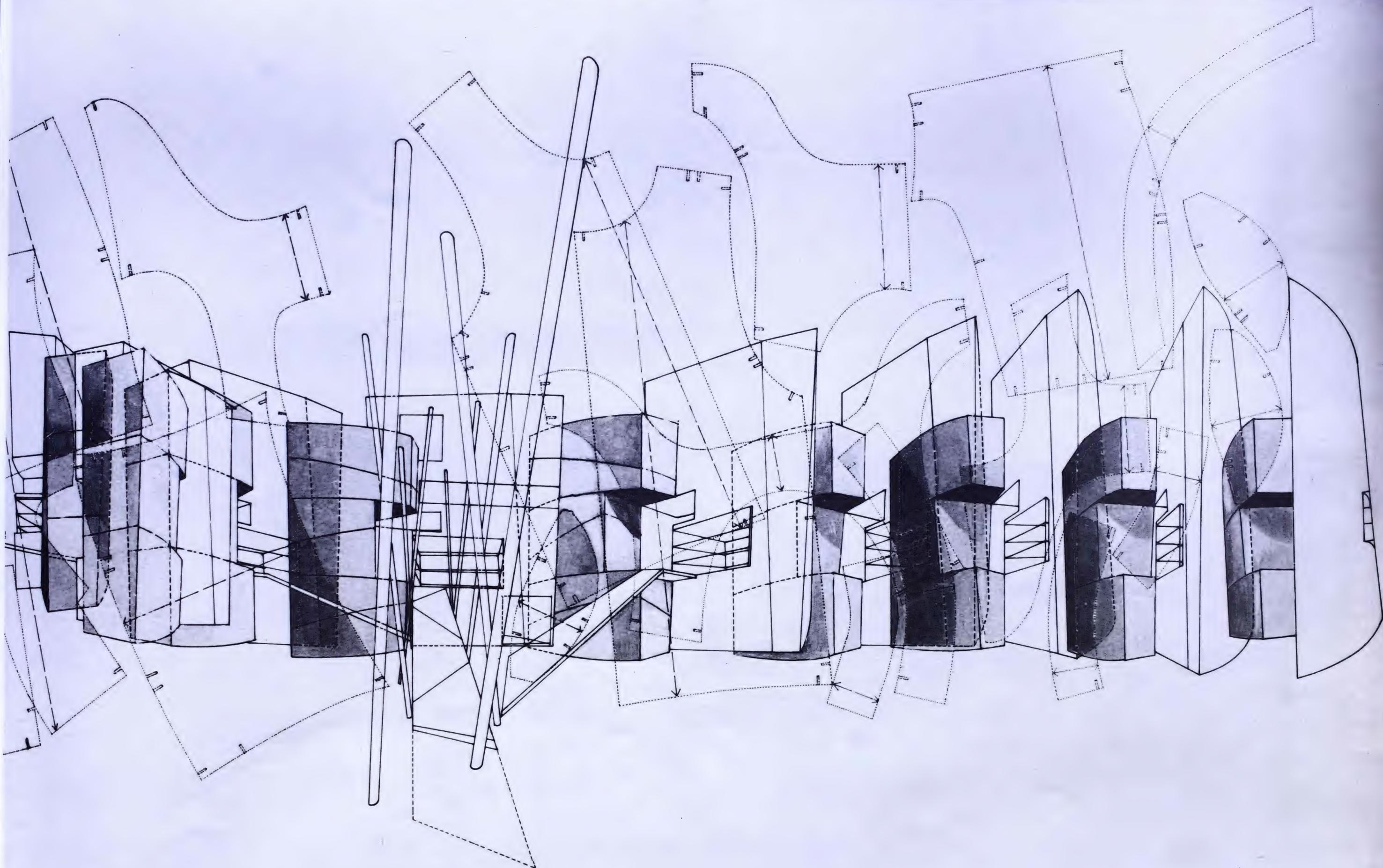
74 MEHRDAD YAZDANI OVERLAND HOUSE/STUDIO LOS ANGELES

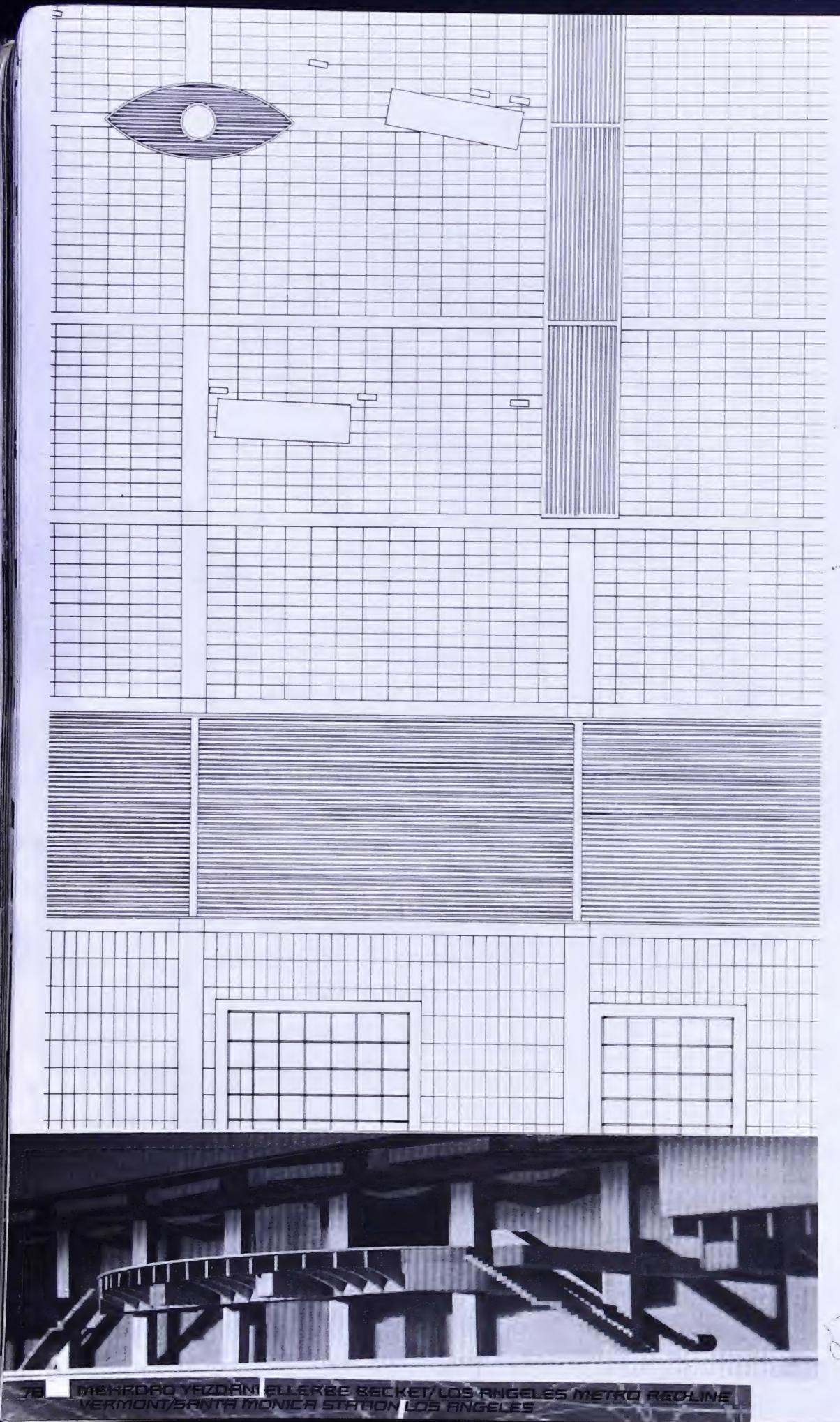


A CARPORT AND A 1,300 SQUARE FOOT HOUSE/STUDIO FOR THE DESIGNER HIMSELF AND HIS WIFE.

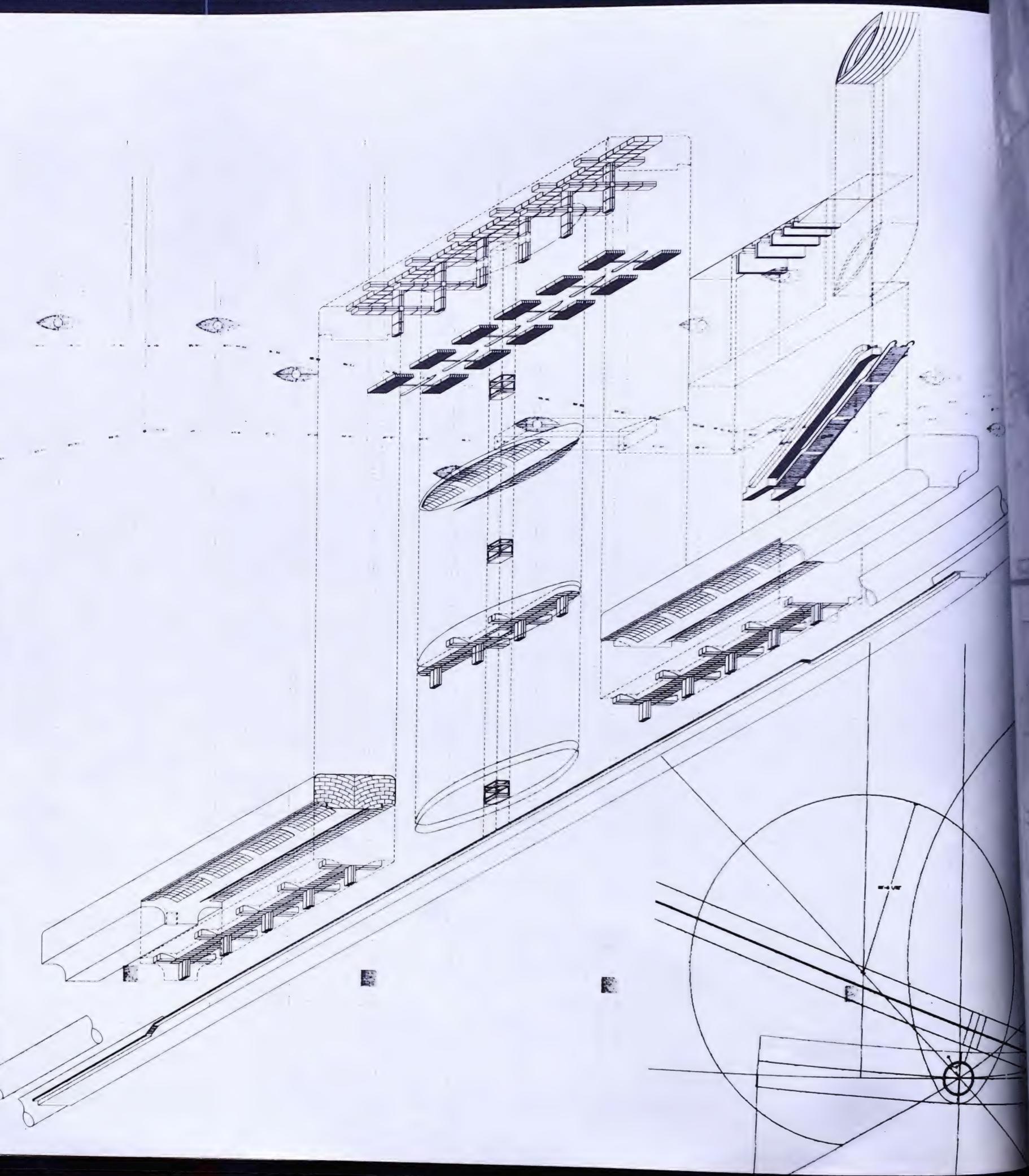
THIS HOUSE ATTEMPTS TO ADDRESS WHAT IS PRIMARY TO BOTH DESIGN FIELDS, THE HUMAN FIGURE; TO EXPLORE THIS COMMONALITY THAT IS FOUND BOTH IN ARCHITECTURE AND FASHION DESIGN. AS IN FASHION DESIGN, THE GENERATION OF THIS PROJECT TAKES ITS INITIAL CUES FROM HOW THE HUMAN FIGURE IS EFFECTED IN ITS PRIMARY ENVIRONMENT. THIS METHODOLOGY THEN BECOMES AN ACTIVE PROCESS, SIMILAR TO THOSE FOUND IN PAINTING AND SCULPTURE, UTILIZING THE SENSUAL HUMAN SHAPE AND SUPERIMPOSING PATTERNS CUTTING, ASSIMILATING, AND REARRANGING; IN A SENSE COLLAGING. IN THE END IT PRODUCES A NEW GEOMETRY WHICH SEEKS TO CREATE NEW PERCEPTIONS OF VOLUMES AND SPACES.

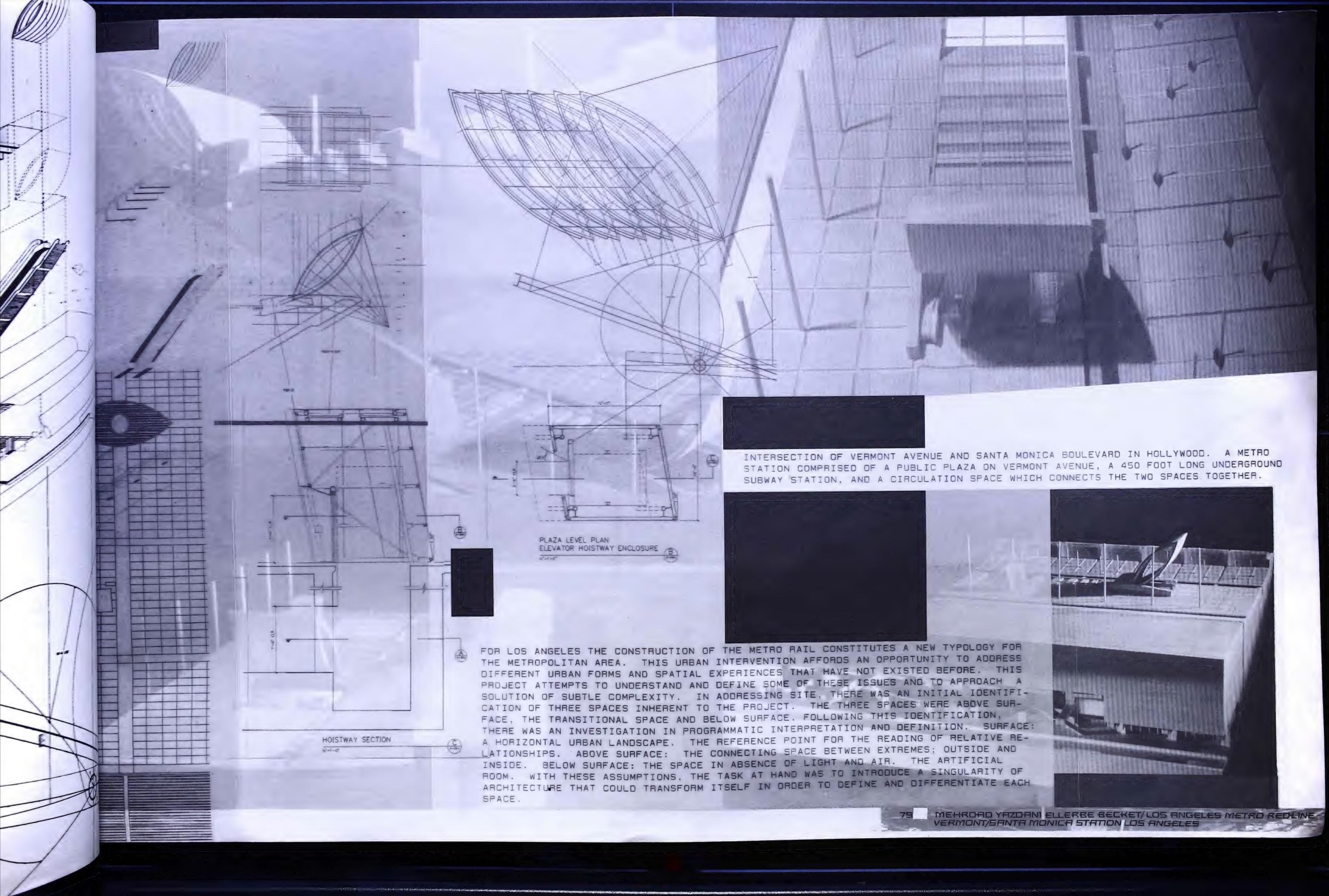






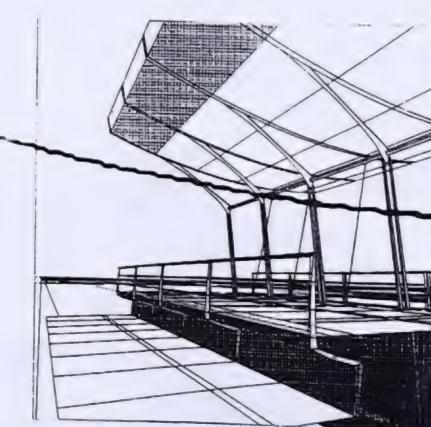
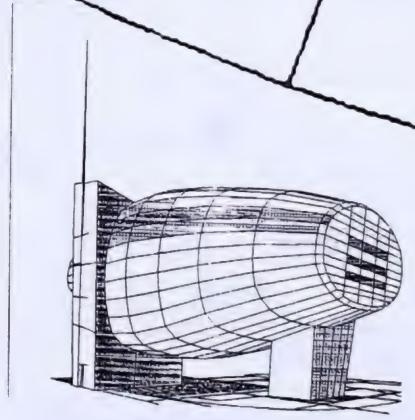
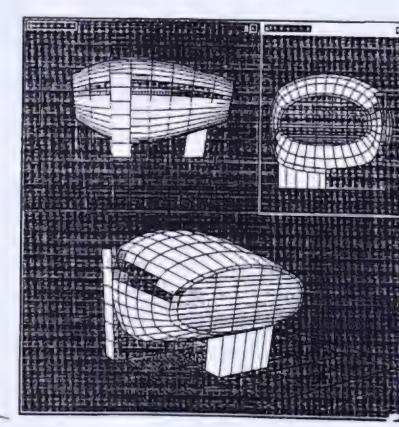
MEMPHIS YAZDANI ELLERBE BECKET / LOS ANGELES METRO RECLINE
VERMONT/SANTA MONICA STATION LOS ANGELES

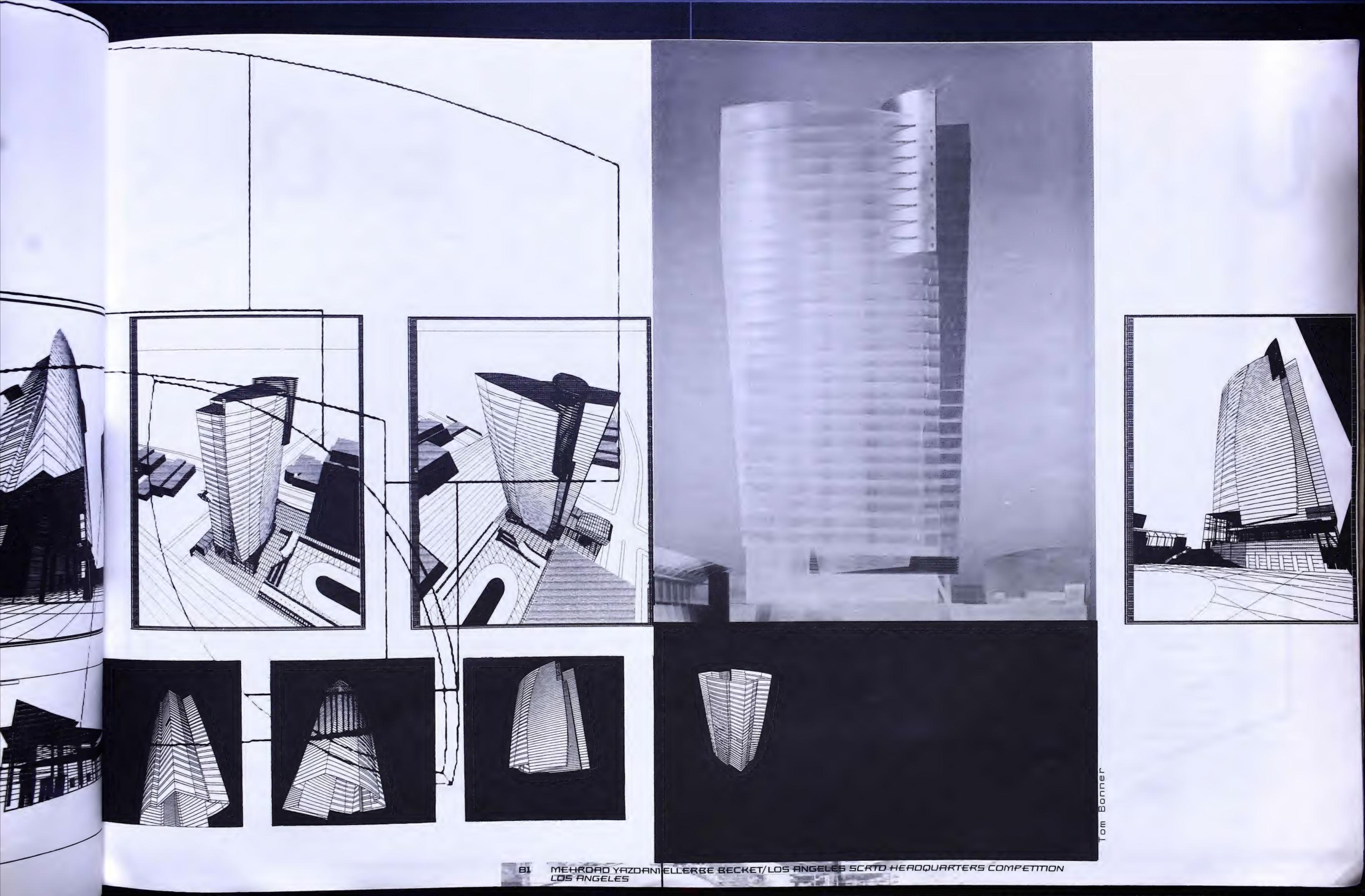




INTERSECTION OF VERMONT AVENUE AND SANTA MONICA BOULEVARD IN HOLLYWOOD. A METRO STATION COMPRISED OF A PUBLIC PLAZA ON VERMONT AVENUE, A 450 FOOT LONG UNDERGROUND SUBWAY STATION, AND A CIRCULATION SPACE WHICH CONNECTS THE TWO SPACES TOGETHER.

FOR LOS ANGELES THE CONSTRUCTION OF THE METRO RAIL CONSTITUTES A NEW TYPOLOGY FOR THE METROPOLITAN AREA. THIS URBAN INTERVENTION AFFORDS AN OPPORTUNITY TO ADDRESS DIFFERENT URBAN FORMS AND SPATIAL EXPERIENCES THAT HAVE NOT EXISTED BEFORE. THIS PROJECT ATTEMPTS TO UNDERSTAND AND DEFINE SOME OF THESE ISSUES AND TO APPROACH A SOLUTION OF SUBTLE COMPLEXITY. IN ADDRESSING SITE, THERE WAS AN INITIAL IDENTIFICATION OF THREE SPACES INHERENT TO THE PROJECT. THE THREE SPACES WERE ABOVE SURFACE, THE TRANSITIONAL SPACE AND BELOW SURFACE. FOLLOWING THIS IDENTIFICATION, THERE WAS AN INVESTIGATION IN PROGRAMMATIC INTERPRETATION AND DEFINITION. SURFACE: A HORIZONTAL URBAN LANDSCAPE. THE REFERENCE POINT FOR THE READING OF RELATIVE RELATIONSHIPS. ABOVE SURFACE: THE CONNECTING SPACE BETWEEN EXTREMES; OUTSIDE AND INSIDE. BELOW SURFACE: THE SPACE IN ABSENCE OF LIGHT AND AIR. THE ARTIFICIAL ROOM. WITH THESE ASSUMPTIONS, THE TASK AT HAND WAS TO INTRODUCE A SINGULARITY OF ARCHITECTURE THAT COULD TRANSFORM ITSELF IN ORDER TO DEFINE AND DIFFERENTIATE EACH SPACE.





B1 MEHRDAD YAZDANI / ELLERBE BECKET / LOS ANGELES SCRTD HEADQUARTERS COMPETITION
LOS ANGELES

Tom Bonner

UNBRIDLED

THOUGHTS ON ARCHITECTURE, MASS MEDIA AND DEATH

1. CRYPTIC SPACE

THE EGYPTIANS SAY THAT THEIR HOUSES ARE ONLY HOSTELRIES, AND THEIR GRAVES THEIR HOUSES.

DIODORUS OF SICILY

THERE IS HARDLY ANY SPHERE OF HUMAN EXPERIENCE WHERE RATIONALLY INCOMPATIBLE BELIEFS SO EASILY COEXIST AND WHERE PRELOGICAL, ONE MIGHT ALMOST SAY METALOGICAL, FEELINGS SO STUBBORNLY SURVIVE IN PERIODS OF ADVANCED CIVILIZATION AS IN OUR ATTITUDE TOWARD THE DEAD.

ERWIN PANOFSKY

Heidegger begins his inquiry into the nature of "dwelling" by setting aside a group of structures which do not properly belong to the category of dwelling places: power and railway stations, market halls, air hangars, and bridges (145). We might say, with Walter Benjamin, that what links these structures is their transitivity, — a certain translational effect derived from their various functions. But then it would be necessary to recall Benjamin's fascination with the catacombs of "industrial luxury," the "arcades, exhibition halls, railway stations — buildings which served transitory purposes," and to remember that the Parisian arcades were the setting for night-walks, and that this was "the great period of noctambulisme."¹ Even so, the idea of transitivity only partially explains why Heidegger's reservations about such structures (which turn the street into a dwelling) give way, in the course of his thinking, to fascination. For when Heidegger chooses to call before the reader's mind an exemplum of the idea of dwelling, he calls to mind a bridge. A bridge, he concludes, is indeed "a house" — of sorts (158), but also, given its existence as



a "thing," it is an "unknown X" (153). Does this letter, which, more than any other letter, rivals the material promiscuity of the thing, stand in for the bridge as a crossing to the "other side?" Is it a warning, a signature, a decoy? Or is it a mark of defiance and disfigurement, a crossing out: a contract between architecture and oblivion, architecture and mass media, architecture and death?

Heidegger's questioning of the concepts of building and dwelling takes the form of a remembrance, or recollection, of the "ancient meaning" of these words. For, "The real sense of *bauen*, namely dwelling, falls into oblivion" (148). The fact that the "real meaning" of building has been forgotten is "evidence of the primal nature of these meanings;" for "with the essential words of language, their true meaning easily falls into oblivion in favor of foreground meanings. Man has hardly yet pondered the mystery of this process" (148). What falls into oblivion is by no means trivial, — on the contrary, it is essential and is forgotten through an inevitable, yet mysterious process. To forget therefore means to preserve, while remembrance intervenes, and revives, in a manner that is apparently not intrinsic to language.

Just as forgetting, in this case, is a "mystery" that belongs properly to language, without psychological coordinates, so the act of remembrance that Heidegger enacts in this essay exceeds any conception of natural memory. The text depends on a highly artificial process of recovering "primal meaning" from oblivion. The meaning of the word "building" for example, is recalled by constructing composite images derived etymologically from parts

or variants of the word.² Thus, recovering the true meaning of architecture depends on the invention of an artificial memory, a kind of mnemotechnics that counteracts the mysterious retraction of meaning in language. The whole question of the disappearance, or invisibility, of architectural meaning must therefore always be considered in reference to the sanctity of oblivion (its role in preserving primal meaning), and to the technics of memory.

¹ Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (London: Verso, 1983), pp. 159, 50. Benjamin cites a Parisian guidebook of 1852: "The Arcades, a rather recent invention of industrial luxury, are glass-covered, marble-paneled passageways through entire complexes of houses whose proprietors have combined for such speculations. Both sides of the passageways, which are lighted from above, are lined with the most elegant shops, so that such an arcade is a city, even a world in miniature" (36-7).

² One is reminded of Benjamin's comment that "Construction occupies the role of the subconscious." Baudelaire (158). Theodor Adorno discusses the concept of "construction" in relation to form and materiality: *Aesthetic Theory*, trans. C. Lenhardt (London: Routledge, Kegan Paul, 1984), pp. 65, 83, 316. Given the fact that Heidegger never addresses the issue of material construction in his essay on building, one might view the constructed images of primal meaning as displacements of architectural form.

S P A C E

It is peculiar, at first glance, that the bridge first appears amidst an ensemble of structures that are closely associated with modern technology: highways, dams, air hangars, and power stations. For Heidegger makes it clear that the essence of dwelling (of which the bridge is an emblem) stands against the influence of technology. Man's dwelling, unlike the effects of technology, does not "turn night into day nor day into a harassed unrest" (150). The bridge, "an unknown X," permits the night to remain in darkness. In spite of the dichotomy of dwelling and technology, Heidegger reveals an important link between them that confirms the earlier juxtaposition of bridge and power station: "The Greeks conceive of *techne*, producing, in terms of letting appear. *Techne* thus conceived has been concealed in the tectonics of architecture since ancient times. Of late, it still remains concealed, and more resolutely, in the technology of power machinery" (159). Hence the primal meaning that Heidegger retrieves from the concept of building also lies encrypted in the essence of technology. Decrypting technology, however, or at least its relation to architecture, still lies beyond the reach of artificial memory.

Even the effects of technology that Heidegger deplores inhabit the cryptic space of dwelling. It is only through language that one gains access to the concealed meaning of architecture, yet language is subject to the deleterious effects of the technical media: "It is language that tells us about the nature of a thing, provided that we respect language's own nature. In the meantime, to be sure, there rages round the earth an unbridled yet clever talking, writing, and broadcasting of spoken words" (146).³ Through technology, language comes to violate its essential character as dwelling, as that which remains, a stay in the fourfold. Broadcast around the world, language assumes uncanny properties, as it is simultaneously both here and there, near and remote. Subject to technology, language mirrors man's general state of homelessness.

³ Heidegger's assumption regarding the hegemony of language over the visual and material properties of architectural form sustains a long tradition of linguistic imperialism in aesthetic and even metaphysical debates on the arts. This hierarchy is situated along an unstable axis of verbal and visual values (ear/eye, word/image) that frequently disrupts cryptological accounts of language and the technical media.

⁴ This might be a good time to remind the reader that "to dwell" can also mean to deceive.
⁵ In his essay on the Anaximander fragment, Heidegger writes of translation, "we let ourselves be transported by the poet to the distant shore of the matter spoken here." "The Anaximander Fragment," Early Greek Thinking, trans. David Krell and Frank A. Capuzzi (New York: Harper and Row, 1975), pp. 32, 43. The translator's destination is a "distant shore" of meaning — the place of death — yet he can only reac death intersect, the place of the other, the translator must remain behind, subject to a voice from the "distant shore."

⁶ The phrase is Avital Ronell's from *The Telephone Book* (Lincoln: University of Nebraska, 1989), p. 6. The telephone, like Heidegger's conception of the dwelling place, "abolishes the originariness of the site" (9).

If the **hidden** meaning of dwelling is accessible only through a language that has been exiled by the effects of technology, then it is not surprising — in spite of Heidegger's efforts to counteract these effects in his own care for language — to discover that the essential character of dwelling assumes certain features of technology which are understood to be antithetical to dwelling. In a puzzling statement, Heidegger indicates that the uncanny effects of the technical media inhere as well, somehow, in the nature of dwelling: "The space allowed by the bridge contains many places variously near or far from the bridge" (155). This suggests that one might be in the place of the bridge and also be in other places at the same time. Indeed, he is explicit about the uncanny space of dwelling:

If all of us now think, from where we are right here, of the old bridge in Heidelberg, this thinking toward that location is not a mere experience inside the persons present here; rather it belongs to the nature of our thinking of that bridge that in itself thinking gets through, persists through, the distance to that location. From this spot right here, we are there at the bridge — we are by no means at some representational content in our consciousness (157).

In this thought, Heidegger conflates the two senses of dwelling (to remain and to think) so that the space of dwelling takes on the telepathic properties not only of thinking, but, more insidiously, of the technical media.⁴ One could also infer that the reader, too, is drawn into the telepathic space of dwelling, in a manner that requires one to cross over, "staying constantly with near and remote locations and things" (157). For Heidegger states, "When I go toward the door of the lecture hall, I am already there" (157). One is tempted to say that in this moment, Heidegger inhabits an "unbridled" space that mimics the uncanny effects of the technical media. It is clear now that the primal meaning encrypted in both architecture and technology is the telepathic space of exile: "I am never here only, as this encapsulated body; rather, I am

there, that is, I already pervade the room, and only thus can I go through it" (157).

We might begin to account for the telepathic space of dwelling by considering its relation to mortality. For Heidegger emphasizes that any dwelling place "initiates" man into mortality, that is, his relation to death. The transitivity of the dwelling place transports man to the other shore, even as he remains behind.⁵ This translational space would therefore be the effect of an encounter with one's own death, an effect similar to the "magical proximities" engendered by the technical media.⁶ Heidegger writes, "Mortals dwell [emphasis mine] in that they initiate their own nature — their being capable of death as death — into the use and practice of this capacity, so that there may be a good death" (151). To inhabit the telepathic space of dwelling means, finally, to be initiated into the "use and practice" of one's own death, that is, to be interred in the cryptic space of artificial memory and to undergo the general condition of man's homelessness as a living death.

Heidegger's emphasis on the transitivity of the dwelling place explains his attraction to the figure of the bridge as an **exemplum** of dwelling and his peculiar characterization of the bridge as a "house." Furthermore, the observations he makes about the bridge confirm the fundamental link between dwelling and mortality: "Always and ever differently the bridge escorts the lingering and hastening ways of men to and fro, so that they may get to other banks and in the end, as mortals, to the other side" (153). Crossing any bridge, therefore, always entails a crossing to the "other side," to the realm of the dead. "Mortals," he adds, are "always themselves on their way to the final bridge" (153). Hence this bridge, or any dwelling place,

is simultaneously the "last bridge." This conception also identifies dwelling, in general, as a liminal space, a threshold poised between one world and another, between life and death. Clearly, the bridge in this scenario displaces the figure of Charon, who ferries the dead to the "other side." Yet we should not discount altogether the residual effects of a guardian at the gates of the underworld.



A. Capuzzi (New York: Harper and Row, 1975), pp. 32, 43. The translator's destination is a "distant shore" of meaning — the place of death — yet he can only reac death intersect, the place of the other, the translator must remain behind, subject to a voice from the "distant shore."

⁶ The phrase is Avital Ronell's from *The Telephone Book* (Lincoln: University of Nebraska, 1989), p. 6. The telephone, like Heidegger's conception of the dwelling place, "abolishes the originariness of the site" (9).

At the end of his essay, Heidegger pauses to consider a final example of the dwelling place (a supplement to his meditation on the bridge), which not only renews the emphasis on death and dwelling, but reconstructs the space of artificial memory as a dwelling stored with images. He asks the reader to think of a two-hundred year-old farmhouse in the Black Forest, describing in detail the setting of the house, but saying very little about its actual construction and design (except to note the safety of its "chambers," its immunity from the elements). Heidegger's virtual blindness to the house as an object betrays architecture's recourse to oblivion (which betrays the silencing of language), even as he imagines the house as a setting for mnemonic images of primal meaning. The true objects of Heidegger's attention are the images he discovers in the house: "it made room in its chamber for the hallowed places of childhood and the 'tree of the dead' – for that is what they call a coffin there: the *Totenbaum*" (160). The cryptic nature of these images, along with the absence of any human figures in the house (Heidegger makes no reference to its inhabitants), gives the house a deserted, ghostly air. This dwelling is pervaded by death and a sense of loss; its "hallowed places" are stored with emblematic objects, disaffected, yet chosen, one surmises, to remind one of the homelessness that calls mortals into their dwelling.



84 T3 DANIEL TIFFANY [TEXT] CHARLES FIELD [DESIGN] UNBRIEDED SPACE

2. A Science of Forgetting

THE SPECTACLE IS THE GUARDIAN OF SLEEP
GUY DEBORD

IT MAY BE THAT THE STRANGENESS OF A CADVAVER IS ALSO THE STRANGENESS OF THE IMAGE
MAURICE BLANCHOT

Oblivion, the refuge of primal meaning, is the "other shore" of architecture, its destination, so to speak. (To dwell means, finally, to be transported.) The transitive space of dwelling communicates with oblivion, the shrine of death, in a manner that resembles certain inadmissible effects of technology (its properties as a "medium"). To understand more fully architecture's relation to oblivion, mass media, and death, we must turn, surprisingly, to ancient and medieval theories of memory. For the idea of architectural space is, as we shall discover, the very foundation of the ancient "art of memory." It is important to emphasize from the start that the "art of memory" is not a theory of "natural" memory, but rather an invention, a system of artificial memory that is designed to supplement and extend the powers of natural memory. As such, the art of memory is an invisible tool which endows its practitioners with "divine"

⁷ The psychoanalytic concepts of the crypt and cryptonymy originate in the work of Nicolas Abraham and Maria Tarok. *The Wolf Man's Magic Word*, trans. Nicholas Rand. Foreword by Jacques Derrida (Minneapolis: University of Minnesota, 1986).

powers, allowing them to retrieve words and things – in the form of images – from a "secret place." The art of memory, which discloses and exploits the transitivity of architectural space, acts as a medium between word and image, oblivion and disfigurement, between the realms of the dead and the living. Questions of topography, and a confusion between place and image, trace the art of memory forward to psychoanalytic theories of language and technology conjured from the translational space of the crypt.⁷

According to ancient sources, which include Cicero, Quintillian, and others, the "art of memory" is based on a mnemonic system of places and images (*loci* and *imagines*): "A *locus* is a place easily grasped by memory, such as a house, an intercolumnar space, a corner, an arch, or the like. Images are forms, marks, or simulacra of what we wish to remember."⁸ In order to expand the powers of natural memory, one must first visualize in one's mind a house or dwelling of many rooms (*loci*), each with a distinctive character. This arrangement of places becomes a permanent setting in which images that stand for various "things" can be placed or withdrawn. To recall a word or thing from memory, one enters the house of memory and seeks out the *locus* where the image for that word or thing has been deposited for safekeeping. Yates comments, "We have to try to imagine the memory of a trained orator of that period as architecturally built up with orders of memorized places stocked with images in a manner inconceivable to us" (43).

⁸ My account of the historical and practical features of the art of memory is entirely dependent on Frances A. Yates study, *The Art of Memory* (Chicago: University of Chicago Press, 1966), p. 6.

retrieve words and things – in the "secret place." The art of memory pits the transitivity of architectural between word and image, obvious in the realms of the dead and the raphy, and a confusion between place of memory forward to psychoanalytic technology conjured from the crypt.⁷

to ancient sources, which, and others, the "art of memory's system of places and images (loci) is a place easily grasped by memory, in columnar space, a corner, an arched forms, marks, or simulacra of what order to expand the powers of nature visualize in one's mind a house or (loci), each with a distinctive element of places becomes a permanent stand for various "things" can be recall a word or thing from memory and seeks out the locus of memory and things have been deposited in it. "We have to try to imagine the actor of that period as architectural memorized places stocked with images to us" (43).

All features of the art of memory's unity. The Art of Memory Chap

The "theory of images," like the theory of places, alludes to the necrophiliac origins of the art of memory. Some texts, including one by Thomas Aquinas, refer to the **imagines** as **phantasmata**, or ghosts (Yates 69–71). It is a mistake to think of the images deposited in the loci of memory as mere objects or still figures. Indeed, the "fields and spacious palaces" (as Augustine refers to the loci of memory) are thronged with **imagines agentes** (active images), which bring to mind dreadful scenes from the underworld.¹³ Augustine's description of the **imagines** recalls Odysseus' encounter with the shades of the dead in Book 11 of *The Odyssey*: "Others rush out in troops, and while one thing is desired and required, they all start forth, as who should say, 'Is it perchance I?' These I drive away with the hand of my heart from the face of remembrance" (Yates 46). One is to imagine a palace of the dead, with innumerable rooms, populated by "the **imagines agentes**, fantastically gesticulating from their places and arousing memory by their emotional appeal" (26). As in *The Odyssey*, the **phantasmata** of memory clamor for attention, to be remembered, to speak to the living.

The **imagines** of memory, even more explicitly than their architectural settings, display "a love of the grotesque, the idiosyncratic." An anonymous source of the first century B.C. advises that memory images will be more effective "if we assign to them exceptional beauty or singular ugliness; if we ornament some of them, as with crowns or purple cloaks; or if we somehow disfigure them by introducing one stained with blood or soiled with mud or smeared with red paint" (Yates 10). To produce memorable figures, therefore, one must disfigure them, the familiar – that which is to be remembered – must become unfamiliar, grotesque, strange, in order to escape oblivion. The allure of disfigurement recalls the mutilated corpses buried under the rubble of Simonides' banquet. In this respect, the innumerable loci of memory, each containing a disfigured image, should be understood as a network of catacombs, the sacred and immortal bowels of a city.

¹³ It is interesting to note that the art of memory, as it is conceived by Latin sources, often reflects the tastes of imperial Rome: "I came to the fields and spacious palaces of memory, where are the treasures of innumerable images, brought into it from things of all sorts perceived by the senses" (Yates 46). Augustine's description suggests an analogy whereby the palace of memory is filled with exotic images gathered from the distant provinces of the senses.

¹⁴ Yates observes, "Topics are the 'things' or subject matter of dialectic, which came to be

known as **topoi** through the places in which they were stored" (31).

¹⁵ Pound's most famous Imagist poem evokes the cryptic space of memory: "In a station of the Metro/The apparition of these faces in the crowd:/Petals, on a wet, black bough." One should note that the **locus** of memory, a railway station crowded with apparitions, offers yet another reference to the transitivity of the crypt. Pound's fetishized conception of the image revises, generally, the necrophiliac art of memory.

Once it is marked or disfigured, the image itself becomes a field of inscription, a characterization that is usually reserved for the **locus** or setting of the memory image. Cicero compares the art of memory to an inner writing: "we shall employ the places and images respectively as a wax writing-tablet and the letters written on it" (Yates 2). According to this conception, it is the **locus** that receives the mark of inscription. Yet, the image, as we have seen, can also be marked or disfigured in some fashion, suggesting that a firm distinction between **locus** and **imagines** may not be tenable. A similar uncertainty undermines even more basic distinctions between place and image:

The same set of loci can be used again and again for remembering different material. The images which we have placed on them for remembering one set of things fade and are effaced when we make no further use of them. But the loci remain in memory and can be used again by placing another set of images for another set of material (Yates 7).



The art of memory therefore depends on the assumption that the **locus** is permanent, while the image is fleeting, or transient. Yet the imaginary **locus**, we must remember, is nothing more than an image. Indeed, it is an image of considerably greater power than the memory image itself, precisely because it disfigures its identity as an image – that is to say, it conceals its ephemerality, its susceptibility to oblivion. (The obsessive power of the image – Marx's conception of the commodity fetish, for example – is

always due to this sort of concealment.) Freed from the illusion of permanence into the phantasmic properties of the image, the architectural **locus** assumes the telepathic properties alluded to by Heidegger. The art of memory is revealed to be a system of figures disfigured by other figures, images encrypted in images.

The translatability of place and image is even more obvious in our current usage of the word **topos**, which Aristotle and other Greek sources use to denote the memory **locus**. As we use it, the word **topos** or topic refers to a general image or subject, hence the role of the memory image has been transferred to its site: we use the word for place when we wish to refer to the image that it contains.¹⁴ I can illustrate the translatability of place and image even more graphically by considering for a moment an actual site of translation. Ezra Pound, the twentieth-century American poet (and founder of the Imagist movement), pursued a lifelong obsession with a thirteenth-century poem by Cavalcanti, entitled "Donna mi Prega." His repeated renderings of it into English testify to his belief that the poem contained an enigmatic key to a conception of memory which combined erotic love, death and visual form. The poem became, for Pound, a virtual fetish, its arcane terms recurring like emblems in his work.

Pound is primarily interested in several features of the poem's exposition. The inscribing force of desire, according to the poem, carves a "forméd trace" (*un formato locho*) in memory, which is the "latent intellect" (possible *intelletto*). The problematic distinction between place and image is articulated through Pound's diverse (and contradictory) renderings of the phrase *formato locho* (the **locus** of memory). Initially, in the first edition of his translation of Cavalcanti's poems, he chooses a textual variant, *non formato locho*, which he renders as "unforméd space." Needless to say, this is contrary to his final choice, in a later edition, of "forméd trace" (alluding to the notion of memory as a system of inner writing). This dichotomy of the place (which is also an image) as formed or unformed, is less puzzling if we acknowledge that it replicates the (non)distinction between **locus** and image in the art of memory. Pound recognizes that the problem of translating the phrase *formato locho* turns on this distinction. In the textual notes to his translation, he writes, "The 'formato locho' is the tract or locus marked out in the 'possible intelletto'..I do not think Egidio is sound in thinking the 'formato locho' is a single image. Determined locus or habitat would be nearer the mark" (188). In making this decision, Pound authorizes the image that hides its identity as an image (the **locus**), but also manages to elide the difference between place and image by calling the site a "trace." The choice to translate *formato locho* (and hence to designate the image) as place or "habitat" must be understood as a moment in a dialectic of remembrance and oblivion, which falters on the distinction between the image as **topos** (a crypt) and the image as phantom.¹⁵

The art of memory is said to have been invented by the Greek poet Simonides, who is also said to have initiated the tradition of *ut pictura poesis* (the comparison of poetry and painting), a formal analog of the verbal/visual dialectic that haunts cryptological analysis in general.⁹ As the story goes, the principles of the art of memory occurred to

Simonides after attending a banquet at which all of the guests were killed when the roof over their heads collapsed. Moments before the disaster occurred, Simonides was called outside by two strangers, who happened to be Castor and

Pollux, to whom Simonides had just dedicated a song of praise. The bodies of the dead, buried under the rubble, were mutilated beyond recognition, making it impossible for family members to identify their remains. Simonides, however, was able to identify the guests by recalling the places of the dead.¹⁰ From this constellation of dead bodies emerged the art of memory as a system of ordered places.

This account of the origins of the art of memory, related by many authors from antiquity to the Renaissance, confirms Heidegger's linkage of dwelling, mortality, and oblivion: the architectural loci of memory originate as places occupied by the dead and retain, to a large degree, the atmosphere of the tomb. Simonides' story confirms as well the more fragile, but essential, link between the cryptic space of memory and technology. For Simonides' invention of the technics of memory results from an exchange of gifts between mortal and god. The gruesome tableau that inspires the art of memory is revealed to him by the gods in return for his offering of poetry. Freud claims that "with every tool man is perfecting his own organs," and further, regarding man's use of technology, "Man has, as it were, become a kind of prosthetic God. When he puts on all his auxiliary organs, he is truly magnificent" (90-92). The tool of artificial memory allows man not only to retrieve words and things that are lost upon natural memory, but to delve into necrophiliac space, into the palatial quarters of the dead. Hence the divine intervention that gave rise to the invention of memory extends even to its practitioners. Indeed, it was not uncommon among ancient authors – including Cicero – to marvel at the "almost

⁹ Traditionally, the paradigm of the "Sister Arts" is understood to be linked to the art of memory by a common emphasis on visual imagery. One might also suggest that a more powerful, if less obvious, link between the two would be the figure of death. In the art of memory, to see is to remember, lending a distinctly archaic character to vision.

¹⁰ On the significance of the disfigured dead to the art of memory, Yates writes, "the gruesome evocation of the faces of the people sitting in their places at the banquet before their awful end may suggest that the human images were an integral part of the art of memory" (27). If, in this context, the human face is to be regarded as an apparition of the undead, one is tempted to recall Levinas' insistence on the human face as the essential bearer of otherness. See Emmanuel Levinas, "The Trace of the Other" in

Deconstruction in Context: Literature and Philosophy, ed. Mark Taylor (Chicago: University of Chicago Press, 1986), p. 352.

¹¹ Frascari points to the cemetery as an enduring source of architectural vision: "The cemetery is the icon of the town and a new formula of it may be an alternative to the senseless and disordered structure of the growing suburbia which it helped, as a rural cemetery, to formulate" (156). The idea that the imaginary and technical order of the necropolis could give rise to a "senseless and disordered structure" is relevant to the long-term effects of the art of memory.

¹² Sarah Kofman examines the figure of the camera obscura in Nietzsche, Marx, and Freud in *Camera Obscura de l'idéologie* (Paris: Editions Gallée, 1986), pp. 39-40.

divine powers of memory" available to man through the new technics of memory (Yates 19). Augustine, contemplating the infinite "scope" of artificial memory, finds "God in the memory, but not as an image and in no place" (Yates 47). As a space inhabited by God, the locus of memory is no place, a utopia. Clearly, extending the powers of natural memory to divine sources and to the realm of the dead – a telepathic extension – anticipates in remarkable ways the expansion of the human sensorium through the technical media.

The "theory of places," as it was known for nearly two thousand years, refers frequently and unmistakably, in its accumulation of practical detail, to the necrophiliac origin of Simonides' invention. The art of memory displays, generally, "a love of the grotesque, the idiosyncratic" (Yates 104). Hence the imaginary loci create an architectural order that is removed from the actual buildings of the period: "this invisible art of memory...reflects ancient architecture but in an unclassical spirit, concentrating its choice on irregular places and avoiding symmetrical orders" (Yates 16). This comment places in question the mimetic relation between the invisible city of memory and its visible and material counterpart. Is it possible, as Marco Frascari suggests, that the town, the place, may come to reflect the imaginary order of the necropolis, the other place? Should we understand the cryptic space of memory, in this regard, as a "heterotopia"? "The cemetery, the other place," Frascari explains, "is the icon on which architecture, used as a tool, can build a new code to ameliorate the place" (156).¹¹

The eccentric, and even grotesque, character of the memory places points to a more specific expressive content which is often articulated in the form of advice on the selection of loci: "It is better to form one's memory loci in a deserted and solitary place, for crowds of passing people tend to weaken the impressions. Therefore the student intent on acquiring a sharp and well-defined set of loci will choose an unfrequented building in which to memorize places" (Yates 7). Other authors reflect a similar bias: "Those wishing to reminisce withdraw from the public light into private obscurity" (Yates 68). A medieval commentator advises, "When memorizing, the matter should not be read out in a loud voice, but meditated upon in a murmur. And it is obviously better to exercise the memory by night, rather than by day, when silence spreading far and wide aids us" (Yates 51).

I would suggest that these evocations of dark and deserted places are concerned with more than the pragmatics of memorization. Indeed, these silent, nocturnal places are meant to evoke the cryptic space of memory itself, and to refer, obliquely, to the places of the dead at Simonides' banquet. These lonely places are not only empty (devoid, like Heidegger's farmhouse, of human figures), but pervaded by a sense of melancholy – an inducement, perhaps, to morbid recollection. One might speculate that these associations of memory and wild, deserted places contributed, distantly, to neoclassical and Romantic tastes for ruins and graveyards. Indeed, if one were to put into practice the advice of these commentators, one could find no better place to memorize a set of loci than a cemetery. One medieval commentator, in fact, goes a step further and compares the loci of memory to a map of the underworld: "the places of Hell, varied in accordance with the nature of the sins punished in them, could be regarded as variegated memory loci" (Yates 94). Lodged in these infernal cells, one would find images of the damned.

There is another feature of the art of memory that confirms but also complicates its association with the realm of the dead. The cryptic space of memory is tended, it seems, by a guardian: "The images by which the speech is to be remembered are then placed in imagination on the places which have been memorized in the building...all these places are visited in turn and the various deposits demanded of the custodians" (Yates 3). Another commentator writes, "when it is required to revive the memory, one begins from the first place to run through all, demanding what has been entrusted to them, of which one will be reminded by the image" (22). Little else is said about the shadowy figure of the guardian, but he may be compared to Charon, the ferryman who controls access to the underworld. This analogy establishes the locus of memory as a liminal space, and recalls Heidegger's emphasis on the transitivity of the dwelling place, which is embodied in the figure of the bridge to the "other side." The custodian of memory may also be compared to the guardian posted by Freud at the antechamber of the unconscious.¹² In the art of memory, the figure of the guardian introduces the problem of repression and, by implication, desire. The image encrypted in the locus of memory is desired in some obscure fashion, yet also, more importantly, it is subject to certain restrictions (a complication which mimics the process of natural memory).

suggest that these evocations of memory are concerned with more than remembrance. Indeed, these silent, nocturnal spaces are like the cryptic space of memory, quietly, to the places of the dead at these lonely places are not only empty, melancholy – an inducement to collection. One might speculate that memory and wild, deserted places are neoclassical and Romantic tastes. Indeed, if one were to put into these commentators, one could prioritize a set of loci than a cemetery. In fact, goes a step further and memory to a map of the underworld, in accordance with the natural form, could be regarded as variegated.

Lodged in these infernal cells of the damned, another feature of the art of memory complicates its association with the cryptic space of memory is tended. The images by which the speech is then placed in imagination on the memorized in the building, all these in and the various deposits Indians" (Yates 3). Another when it is required to revive the from the first place to run through all, been entrusted to them, of which one image" (22). Little else is said about the guardian, but he may be the ferryman who controls access to

analogies establishes the locus of place, and recalls Heidegger's vicinity of the dwelling place, which is of the bridge to the "other side." The may also be compared to the guardian antechamber of the unconscious. The figure of the guardian introduces on and, by implication, desire. The locus of memory is desired in some, more importantly, it is subject to implication which mimics the memory).

The translatability of place and image comes to light only with the disclosure that the art of memory is founded upon an omission: the architectural locus, like the fetish it preserves and conceals, is subject to the laws of ephemerality and transference which govern the phantasmic image. Something is missing: something has been lost; or, rather, the place itself has been misplaced. One is inclined to take seriously Cicero's jest that the art of memory is a "science of forgetting" (Yates 17). Indeed, some critics of the art of memory express concern that "all those places and images would only bury under a heap of rubble whatever little one does remember naturally" (Yates 19). "Memory," another sceptic warns, "is crushed beneath a weight of images" (19). These passages, which allude to the ruins of Simonides' banquet, remind us that the art of memory originates in a scene of devastation. The faculty of "natural" memory is compared to a mutilated corpse buried under the weight of images. The palace of artificial memory, which is built upon the ruins of natural memory, may also be viewed as a monument to the renunciation of memory.¹⁶ More specifically, however, it is the human body which disappears under the weight of images. What remains is its place, yet even the locus of the body – in the art of memory – loses its character as an image, as something more than a location. Architectural space becomes the site of artificial memory, receding with the body and with memory itself (like the primal words of language) into oblivion.

Given that one must renounce "natural" memory in order to assume the "almost divine powers of memory," one might ask, finally, whether the art of memory resembles memory in anything other than its name. Augustine calls the locus of memory a "secret place" (Yates 46), and the ancient memory treatises suggest that the memory place

should be deserted, solitary, nocturnal, silent. One discerns, generally, in the features of the memory locus a "movement in which interiorization and instinctual renunciation become constitutive," and, more specifically, "The concept of an inside has been won technologically."¹⁷ The cryptic space of memory assumes the role of what Derrida calls an "artificial unconscious" (ix). To the extent, however, that the concept of the crypt represents a conquest of space, it also confounds the distinction between inside and outside (Derrida xix), and therefore displays the transitive or telepathic properties which Heidegger discerns in the dwelling place. The crypt is both inside and outside, here and there, a dwelling place for the living dead. Indeed, the objects encrypted in this place display the effects of another kind of translation: the crypt preserves and conceals a "word-thing," a "word translated into an image" (Abraham and Torok 22).¹⁸ These fetish objects are nothing other than the grotesque imagines of artificial memory.

Historically, the art of memory served as a medium for transmitting illicit, pagan imagery to the most elevated circles of Christian culture during the Middle Ages and the Renaissance. In other respects as well, artificial memory is distinguished by its mediumistic properties, which link it, but also finally divorce it, from conceptions of natural memory. As a medium, the art of memory lies at the intersection of spiritualism and technology, inhabiting an architectural space which is fading, unbridled, gathering locations both near and remote. Indeed, the art of memory derives its telepathic powers from this exiled place, a dwelling that initiates us into the use and practice of our deaths. This cryptic place transports us to other destinations, and to the other side, even as we remain behind. In a process as mysterious as the disappearance of a word or an object into oblivion, the crypt preserves what is lost, translating words and images, bodies and places, oblivion and hallucination. It is, as Socrates says of the invention of writing, an elixir not of memory but of reminding.

¹⁶ To the extent that artificial memory anticipates the cryptic effects of the technical media, my view of the relation between memory and artificial memory echoes the following statement by Lawrence Rickels on the media in general: "every point of contact between a body and its media extensions marks the

site of a secret burial." *Aberrations of Mourning* (Detroit: Wayne State University Press, 1988), p. 360.

¹⁷ Avital Ronell makes these statements in regard to the telephone, a late innovation in the art of memory. *The Telephone Book*, p. 94.

¹⁸ The translation of word into image is reversed in the space installed by the telephone, where "an eye might turn inward to reemerge as a prosthetic God, attaching its blindness to a mouth-earpiece." The blindness of telephony inverts the speechlessness of cryphonyny. Ronell, *The Telephone Book*, p. 103.

Design + photography by Charles Field.
Seduced, serene & sequestered in the silly city by the sea.
Thanks to Electric Pencil for the output. XON.

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→ LIVE/GRAM; [WAR]PLIES

LIVE/GRAM
H

A) NOT A PROGRAM FOR THIS ARCHITECTURE,
BUT A **PROGRAMMABLE PLAY**- A "LIVE" GRAM;
AN ACCESSABLE CHANNEL SWITCHING, DISPLAY
PROGRAMMING, SCAN-SEEK. **LIVE/GRAM** IS
CONSTITUTED BY:

- A CATALYSAND/trigger LINE SIGNED BY ANTONIN ARTAUD; "DOUBLE-PLY, MULTIGRADE, INFINITELY SPLIT-UP MEMBRANE."

THIS - DARK (ABY/DIS)MAL DRAWINGS, AN **ELUSIVE**
QUARRY OF XEROX TRACES, **STRIES** OF THE SITE.
A SIMULTANEOUS & SIMULCAST "LIVE" SIGHTING
OF THE SITE. AN ABRASIVE TRACING (TRACEABLE)
OF SITE & VISUAL MATTER FOREIGN(?) TO THE SITE.
THE **STRIES** OF THE SITE RAVEL IN A TURBULENT
FIELD, A VOLATILE ETHER, **AEROTRACES**,
SPACE/MAPS, A BRACKISH SLUDGE, POLLUTANT
EXCRESCE, HYPERTEXTUAL NOTATIONS,
GRAPHIC PARATEXTS.

DISENTANGLED SITINGS, CADASTRAL
HIEROGLYPHS, **LOW** OBSERVABLES ARE FUSED
IN, OVERSAMPLED/DUBBED. A BOTTOMLESS
STRATIGRAPHY & SUPERSEDIMENTED TEXTUALITY
OF SITE THAT IS **MOBILE**.

Poisoned Landscapes, sheer sonic
volume **ARCLIFT** (arc light-air strike) by
feedback.

- VIEWS OF EARLY PROTO-ARCHITECTURAL
MODELS, OF PRE-OBJECTS, SWATCHES OF
TERRAIN, **BLACK** BLOTHES AUTOMATICALLY
WRITTEN INTO ARCHITECTURAL DOCUMENTS,
COMPRESSED INTO ARBITRARY CONSTRUCTION
DOCUMENTS.

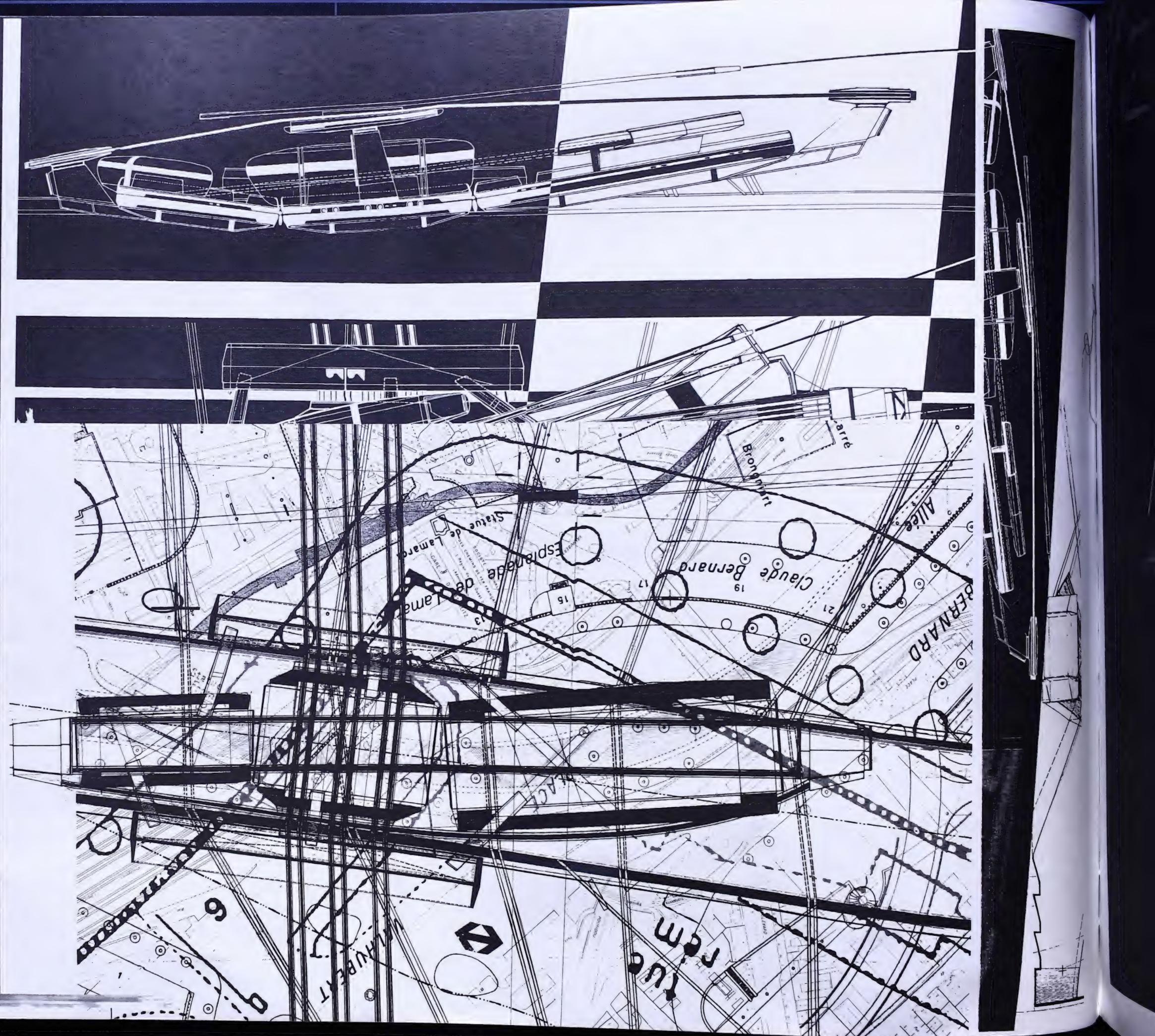
B) NOT A SITE/SITE-PLAN FOR THIS ARCHITECTURE
BUT A PROVISIONAL SITING: **A PROXY-SITE**.

A SPEED READING SIGHTING & RECONSTITUTION
OF THE SITE (1) INTO A PARASITICAL
REARCHITECTURALIZATION OF THE SITE.

PROXY-SITE, HERE, IS AN UNEDIFYING
(UNEIDETIC) CONSTRUCTION, AN EDIFICE THAT ONE
DWELLS IN W/OUT THE POSSIBILITY OF A TOTAL
THE OCCUPATION.

PROXY-SITE IS NOT THE PLACE OR THE SITE
BUT A SIGHTING, WHAT REMAINS @ (&
PROVISIONALLY OCCUPIES) THE SITE OF THE
SIGHT-SITES.

- THE MATERIAL DRAPES OF SI(GH)TING & THE
ARCHITECTURE OF THIS FLUCTUATION FORM THE
CONSTRUCTION OF A SUBJECT/OBJECT, A
COEXISTENCE.





8922 HRAZDAN ZEITLIANLIVEGRAMWARPLIES

"SUPER-JEKT, FLYING OVER/SKIMMING THROUGH ITSELF (AUTO-SURVOL), PRESENT TO ITSELF IN THE VERTICAL DIMENSION, FLYING OVER ITSELF W/OUT TAKING ALTITUDE: A SUPERJECT IS NEITHER AN OBJECT CAPABLE OF EXPLICATING PERCEPTION, NOR A SUBJECT CAPABLE OF HOLDING A PERCEIVED OBJECT" (2).

- PROXY-SITE^H IS OUTSIDE OF THE "SITE-ITSELF" WHILE IRREPLACEABLY INSIDE THE SITE. PROXY-SITE^H REVIVES THE DISRUPTIVE APHORISTIC DRONE THAT HAD BEEN ANESTHESIZED. HETEROGENOUS, "INCOMPOSSIBLE" (GD) IMAGES & MEANINGS ENTER THE CONFIGURATION NAMED BY THE PLURAL NOUN PROXY-SITE^H FORMING AN IRREDUCIBLE ENSEMBLE OF POSSIBILITIES FOR SITE: PARASITE (ORGANISM), ((SE(')) PARER) (FRENCH FOR TO ADORN ONESELF, ORNAMENTATION, TO PREPARE ONESELF FOR (EVENT), W/IN THE CROCHETS; TO DIVIDE/DIFFERENTIATE...), SIGHT/SITE, PARIR (ARMENIAN FOR "TO ATTACH ONESELF TO").

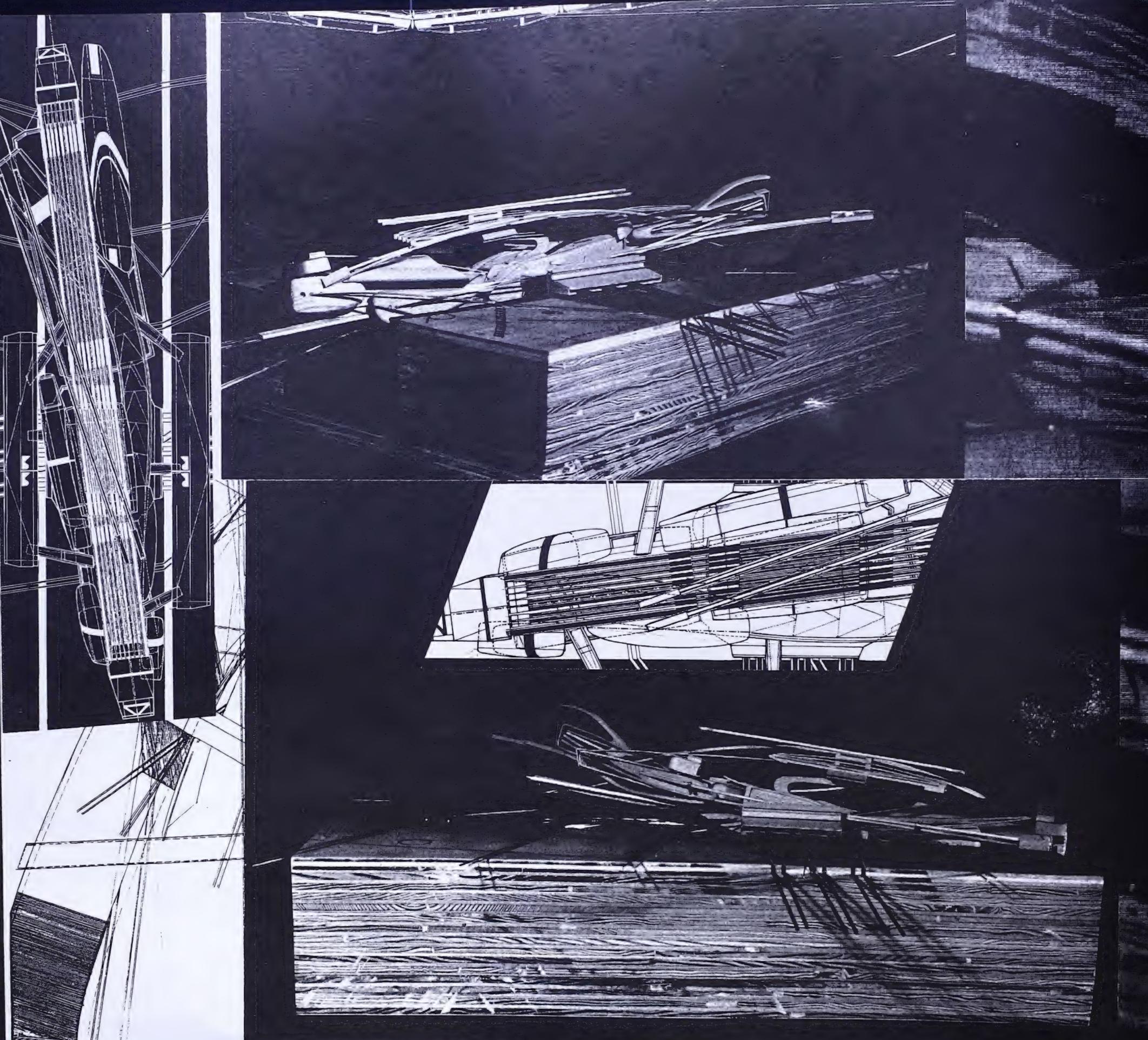
- LIKE A SHRAPNEL-PROXY-SITE^H VIOLATES THE SITE, CUTS THROUGH & FRAYS FURROWS INTO THE TERRAIN, SHARD-LIKE, SPLINTERING PHOSPHORESCENCES. THE MATERIAL OF THIS EDIFICE/CONSTRUCTION IS PULVERIZED, CROSS-CUT. PROXY-SITE^H MODELISES A NEW LIVING ORGANISM GRAFTED UNTO THE SITE. A VIRULANT & VIRAL OBJECT, ITS STRUCTURAL TIES, MAIN BEARINGS & HOOKS EXTEND FROM A SOLID STATE CHASSIS & REFRACT INTO & FEED FROM THE SITE. THE EDIFICE IS MADE OF DIRECTIONAL PLIES & VECTORED SPACES/VECTOR ROOMS ALL IMBRICATED & INEXTRICABLY ENMESHED TOGETHER LIKE A BOTANIC ROOT, A RHIZOMATIC GROWTH (D/G).

- THE ARCHITECTURE OF THE EDIFICE SUGGESTS A WILD ELASTIC, MULTIPLEXED MATERIALITY MADE OF INFINITE WARPS, INSANE TO THE LOGICAL GAZE, MADE OF COMPACTION-LAYERS THAT RESONATE TOGETHER W/OUT THEIR RELATIONS EVER STABILIZING.

THE EDIFICE IS A PIRANESIAN PILE, BUT LABILE, MADE OF ACCRETED CURVILINEAR/UNDULATING SCRAWL, PALPABLE BIFURCATIONS, RAPTURES. PROXY-SITE^H INCORPORATES & IN-SUTURES EERRING ORGANS SUCH AS THE EERIE PUTRESCENT "PARTIAL-OBJECT-EAR OF BLUE VELVET" (3). THE VOID RUNS, UNWINDS W/IN THE EDIFICE, INFOLDS GAPPING ORIFICES, VALVES IN GRAINY SOFT-FOCUS, AUTO-FADE.

THE LITE SPATIAL AGGREGATES FORMING PROXY-SITE^H ARE NOT STRUCTURED TOGETHER BUT ADHESIVELY BONDED.

THE AGGLUTINATIVE SPACES FOLIATE & GROW FOLIFORM, PULPOUS BULLAE & EBBING VULVES FORM, BUBBLES OF MATTER, CRUSHED CRUSTS,



CHEWED-UP WARPED PIECES IN FLUID EXCHANGE,
EFFECTIVELY UNVEIL A TENTALIZING NEW
TECTONICITY. THE SPACES CONDENSE, EXTEND
& COMPRESS.

THE SWERVY VOLUMES OF **PROXY-SITE** DO
NOT CLOTHE/CLOSE THEMSELVES IN AN
"EGGLIKE ENVELOPE OF COHESION" (GD) BUT
DIVERGE & MEET ERRATICALLY @ POINTS OF
VECTORAL CONJUNCTION.

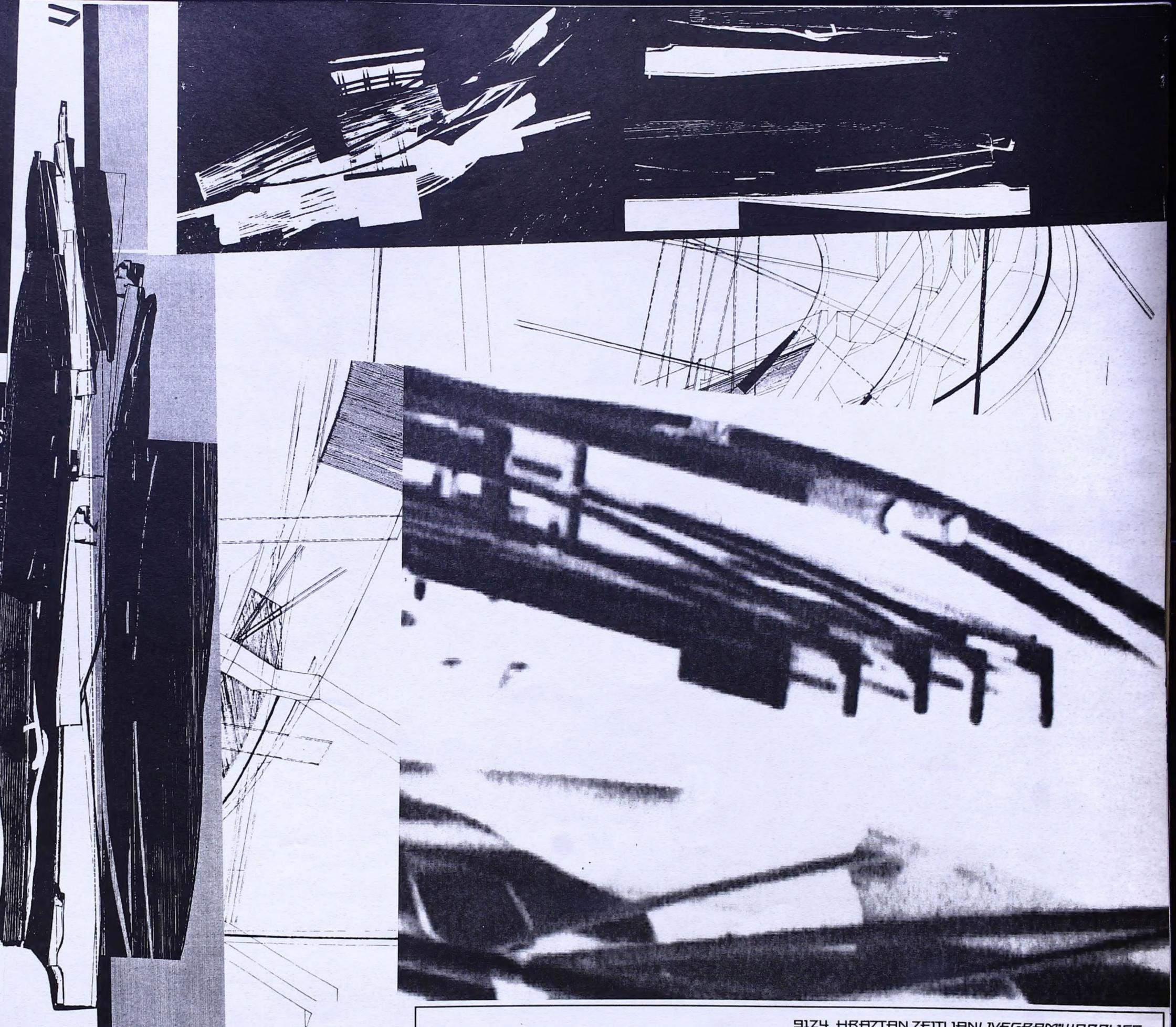
THE SURFACES OF **PROXY-SITE** ARE SHAPED
IN ACTIVE AERODYNAMICS, MADE OF
MAGNAFLUXED BODYWORK, A TECHNOLOGY OF
THE BODY GONE BEYOND THE BODY.

SWIRL THE EDIFICE @ TIMES BECOMES A **TIME-EDIT** OF A
MOBILE **LEAP-OBJECT** IN IRRADIATING VELOCITY.

THE BUMPS IN THE EDIFICE ARE
SIVITY OF THE VERTIGO & UNLEVELING
(8 DEPLORIES ITS WARBS (7))
EASE TO DEPLLY & REPLY FROM
31BITY A BULL TO A DIFFERENGE THAT
THE PLEAS OF INDIFERENTIAL
CIPATIATI DO
E MODULATIION OF ITS WARBS DO
GETS CONSISTANT WARPIN GTGAI
OF VARIATION" (6).
RM (THE OBJECT IS LOCATED)
OUT TO A GONTAUS DEVLED
US VARIATIONING OF THE MAT
MODULATIION THAT IMPLIES
TO A SPATIAL MATRIX OR MOLD, NO
RIMMATTER RELATIONSHIP TO
DATA

OBJECT, BUT AN OBJECTIVE,
VIEWS OF EARTH, PHOTO ARCHITECTURE,
THE OUT
DATA

PROXY-SITE, STARE SO
POLYTOMAL FLYHIGH (5): STARE SO
ESOLUTE ATONAL MUSICAL ACCORD
SM ANEMANICRATION OF DISSONANT
IN SAME SCENE AN ENLARG
BILITES IN TRANSVERSERS ARE REATT
OMPOSSIBILITIES (TECTONIC
ES CONSTRUCTS AN INTERRUPT
T IN SPACEMAPS, A BRACKISH SLUDGE, POLLUTANT
SUBECTIVE SITE RAVE IN A TURBULEN
GTAINS



~~WARPLIES~~

ANOTHER RE/ARCHITECTURE ARISES W/IN & EXTRICATES ITSELF FROM THE RECONSTITUTED SITE, FROM W/IN ~~PROXY-SITE~~.

A PECULIAR, BUT PRECISE SIGHTING OF THE WORK OF ~~PROXY-SITE~~, A SECOND HALF-LIFE OF (& THRUST REVERSAL FOR) ~~PROXY-SITE~~.

THE ARCHITECTONICS OF WASTAGE, DERELICTION & DETERIORATION @ WORK W/IN ~~PROXY-SITE~~ INFORM & CORROBORE TO THE CONSTRUCTION OF WHAT CAN BE NAMED BY ~~WARPLIES~~ (WHICH IS IN FACT NEITHER A NAME NOR AN OBJECT), A BECOMING-EDIFICE/BUILDING OF SIGHED WARPS.

A) INFORMING THE CONSTRUCTION OF ~~WARPLIES~~ ARE PLURAL REFERENCE CHAINS OF "PARTIAL SUBJECTIVITIES" REGISTERING (ALLUDING/ELIDING) ONE ENSEMBLE OF FORMS INTO ANOTHER. THESE MUTABLE GENETIC LINES OF CONSTANT INFLEXION ARE:

- SCREENS/COOL SLABS OF INTERACTIVE DATA / LASERCOPIER TRAYS / SCENE / RAMPING PLANES / BALCONIES / CANARDS / FLAPERONS / RAISED VISORS / VIRGULA / FULL FRONTAL SLANT / SLASH / SEIZURE-CÉSURE / DIAGONAL.

- STRETCH MEMBRANE / SPANDEX / TYMPANUM / AERODYNAMIC FORM-WORKS / CAR BODY WORK / RHOMBOID HOOD (HULL) SHAPES / TORMENTED SURFACES W/ SELF-COLLATIONS & COLLAGEN / SURFACE INCISIONS / TATTOOS / WELDS / COMPUTER IMAGERY DISTORTATED BY THE WORK OF A SOFTWARE VIRUS / CONNECTIVE TISSUE / GLACIAL MORaine / SWAGES OF LANDSCAPE.

- LINES / STRUCTURAL CABLES / GUITAR STRINGS / FIBERS / LYRE / LOUVERING TRACKS / TARGET TRACKING / SENSORS/ SCROLLS / SIDE STRAKES (LIKE ON THE DIABLO) / HORNS / KNIVES IN THE SKY / ERAFLURES.

THE GENETIC LINES ARE THEMSELVES IN-WARPED.

THE LINKING OF THE "PARTIAL SUBJECTIVITIES" HAS NO HOMOGENEITY, YET THE GENETIC CHAINS ARE AGENCED TOGETHER IN HETEROGENEOUS, "SMOOTH SPACE".

THE MOVEMENT OF THE AGENCING TOGETHER OF THE PARTIAL SUBJECTIVITIES FOLLOWS A SPIRAL OF FRACTAL CONSTITUTION: "THE VARIATION OPENS ITSELF TO (INNER) ELUCTUATION, BECOMES FLUCTUATION" (4). THE OUTER & INNER LIMITS RECOUP, AN INVAGINATION OF EDGES (INFINITY SIGN).



THIS ACENTERED, ***SWIRLING*** MOVEMENT PERMEATES & MERGES INTO THE ARCHITECTURE OF ***WARPPLIES***. THE ARCHITECTURE INFOLDS AS IT UNFOLDS, ***EXFOLIATES*** THE CHAINS OF **PARTIAL SUBJECTIVITIES**.

WARPPLIES CONSTRUCTS AN "INTERRUPTION OF INCOMPOSSIBILITIES (TECTONIC INCOMPATIBILITIES IN TRANSVERSAL RELATION) ON THE SAME SCENE; AN ENLARGED CHROMATISM, AN EMANCIPATION OF DISSONANCE OR NON-RESOLUTE ATONAL MUSICAL ACCORDS, OPENING POLYTONALITY" (5): A **SONIC ARCHITECTURE**.

B) NOT AN OBJECT, BUT AN "OBJECTILE," "THE NEW STATUS OF THE OBJECT DOESN'T RELATE THE OBJECT TO A SPATIAL MATRIX OR MOLD, BUT TO A FORM/MATTER RELATIONSHIP, TO A TEMPORAL MODULATION THAT IMPLIES A CONTINUOUS VARIATION OF THE MATTER SIMULTANEOUS TO A CONTINUOUS DEVELOPMENT OF THE FORM. (...) THE OBJECT IS LOCATED IN A CONTINUUM OF VARIATION" (6).

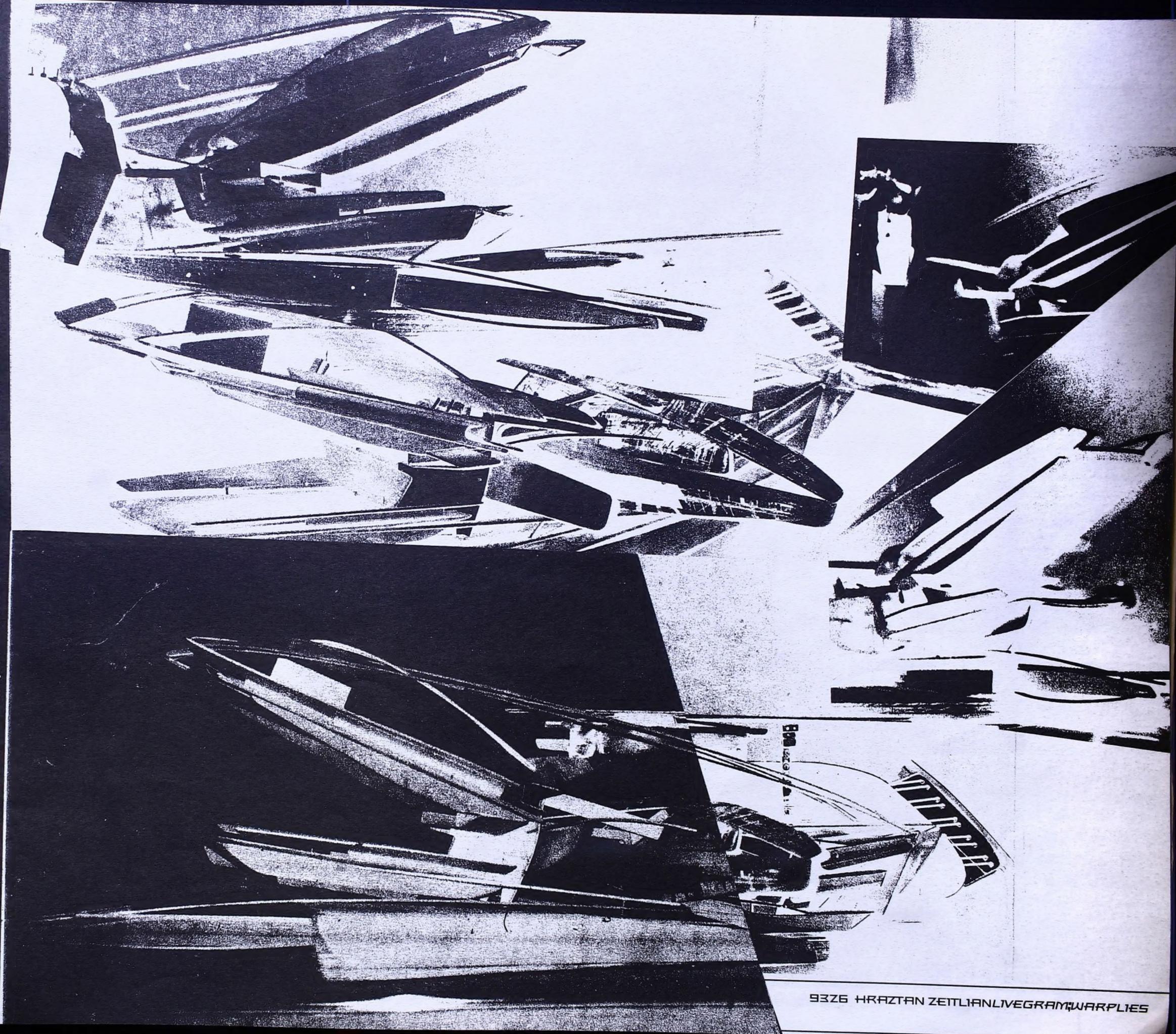
- THE OBJECT'S CONSTANT WARPING & THE INEXORABLE MODULATION OF ITS WARPS DO NOT ABIDE TO THE PLAY OF INDIFFERENTIATION & UNDECIDABILITY, BUT "TO A DIFFERENCE THAT DOESN'T CEASE TO DE-PLY & REPLY FROM ALL SIDES (...) (& DEPLOYS ITS WARPS (7)) IN A COEXISTENSIVITY OF THE VEILING & UNVEILING" (8) (CHECK-OUT THE BUMPS IN THE VEIL).

THE WARPING **RIDES** THE MOVEMENT OF DIFFERENTIATION OF THE DIFFERENTIATED.

- THE WORK OF DIFFERENTIATION W/IN THE WARPS IS NOT A DIFFERENTIATION "BTWN (FOR EXAMPLE) A POLYGONAL SHAPE & A CIRCLE BUT A PURE VARIABILITY OF THE SIDES OF THE POLYGONE; THE DIFFERENCE IS NOT BTWN MOVEMENT & PAUSE BUT IN THE PURE VARIABILITY OF SPEED" (9).

SPEED RENDERS AVAILABLE THE VERY CLOSE RANGE / LONG DISTANCE (**HIGH SPEED / LOW DRAG**) & INSEPARABLY PRODUCES THE ERASURE OF THE CONTOUR, A LIMITLESS OPENING & WINDING OF SPACE.

- EACH WARPING MAKES ANOTHER WARP PART OF ITS OWN FOLDING & IS ITSELF FOLDED INTO ANOTHER. THE EXTREMUMS OF EACH WARP ARE THEMSELVES WARPS, MINIMAS OF WARPS, **TRANSITORY CAPTURES**. THE BREAKS IN THE MATERIAL FORM ARE ONLY NEW POINTS OF INFLEXION, THE MOVEMENT OF THE MATTER CONSTANTLY WARPS. THE **WAR** WAGING OF WARRING WARPS. THIS CONTINUUM OF WARPING IS ACHIEVED W/ THE TENSION OF **UNTOUCHING TANGENCIES, ASYMTOTAL FRAGMENTS IN MOTION, OCCUPYING THE SPACE BTWN CURVE & LINE.**



C) THE ALLURING SELF-DESIGNATION OF *WARPLIES*^H & *LIVEGRAM*^H, MIRED IN THE SERRATED FIELD OF THIS MAG, IS OF A DIGITAL COMPRESSION - THE CONVERSION OF IMAGES, VISUAL MATTER & TENUOUS TRACES INTO ELECTRONIC BITS, AN AUTOSEMANATIC FISSION & PARTICLE BREAKDOWN / DEFORMATION.

THE FIELD IS RECONSTRUCTED IN DISTANT FOCUS AS AN ULTRA COMPACT BITPLANE. THE WARPS ARE RECONSTRUCTED & APPEAR W/ DITHERING B&W PIXEL VALUES. THE IMAGES ARE "LIVID", LIVE, IN NEAR DARKNESS, THEIR EDGES FADING TO BLACK, POLLED BY A DIAGONAL REMOTE.

THE SELF-DESIGNATION OF *WARPLIES*^H & *LIVEGRAM*^H WARPS, REVERBERATES ON ITSELF, IS INTERCEPTED, REVERBS W/ GLEAMS, AUDIBLE GLITCHING.

- (1) *PROXY-SITE*^H OVERRIDES THE SITE (THE DEFAULT/LACKING SITE), PRODUCING AN ELLIPTICAL CHANGE OF SITE.
- (2) GILLES DELEUZE, *LE PLI* (PARIS: LES ÉDITIONS DE MINUIT, 1988), P. 42.
- (3) AVITAL RONELL, *THE TELEPHONE BOOK* (LINCOLN & LONDON: UNIVERSITY OF NEBRASKA PRESS, 1989), P. 109.
- (4) DELEUZE, OP. CIT., 24.
- (5) DELEUZE, OP. CIT., 112.
- (6) DELEUZE, OP. CIT., 26.
- (7) DEPLYING / DEPLOYMENT IS NOT THE DIAMETRICALLY OPPOSITE / COUNTERPOLE OF THE ACTION OF PLYING, IT IS A "TRANSFORMATIONAL INVARIANT".
- (8) DELEUZE, OP. CIT., 42.
- (9) DELEUZE, OP. CIT., 88.

WARPLIES^H

ANOTHER REARCHITECTURE ARISES WIN & EXTRICATES ITSELF FROM THE RECONSTITUTED SITE FROM WIN *PROXY-SITE*^H (CHECK-OUT THE BURNS IN THE AIR COEXISTENCE PLACEHOLDING FOR NOT *PROXY-SITE*^H A DEVOID LIFE & THROTTLED SIDE (8) DEBROADS & RELOCATES INSTEAD CEASES TO BE BY *ARG* & THE DABBA BOMB. NO WAY DERELICTION & DETERIORATION @ WORK WIN *PROXY-SITE*^H INFORM & CORROBORATE ONE HONORABLE INTEGRITY OF THE MUNITION. *WARPLIES*^H WHICH IS NOT OTHER NAME NOR AN OBJECT, A BECOMING-EDIFICE/BUILDING OF SIGHTED WARPS. QUARRY CONNOTATION (e) NOTATION OF MUNITION AL INFORMING THE...CONSTRUCTION PI OF THE BODY, THE OBJECT.